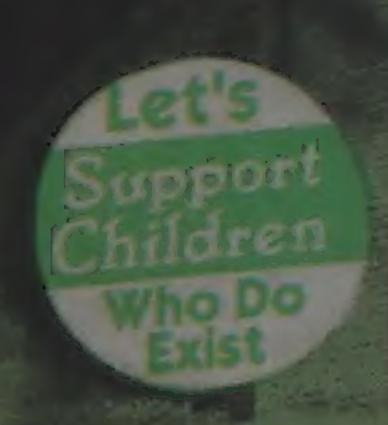
WWW.VUEWEEKLY.COM | FREE



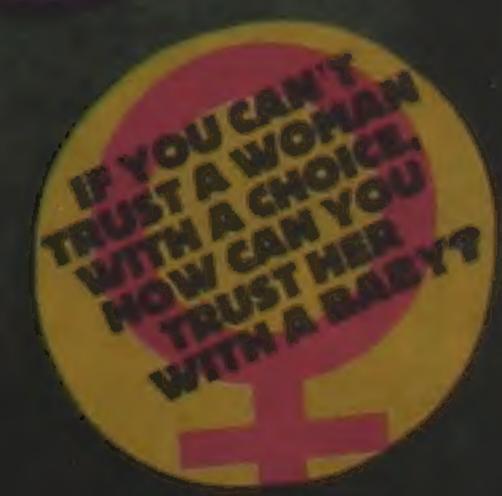




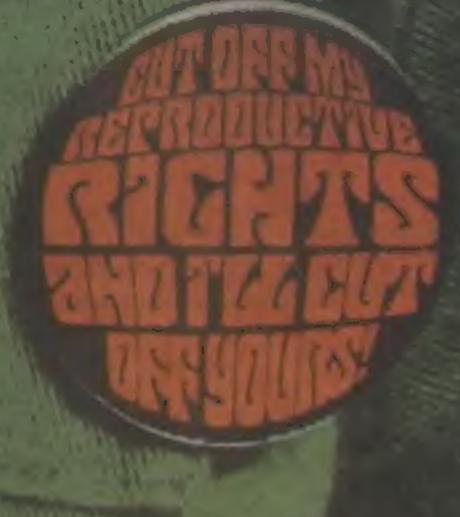


TWENTY YEARS AFTER THE MORGENTALER DECISION, LIMITED ACCESS AND FALSE INFORMATION REMAIN BARRIERS TO CHOICE IN ALBERTA [CHLOE FEDIO 5]









ARTS: BEAUTY AND THE BEAST / 20 . FILM: KING OF KONG / 22 . MUSIC: WE ARE WOLVES / 26



ON SALE FRIDAY!



FOLKET FOLKE TOUR 2008

SATURDAY MARCH 15 EDMONTON EVENT CENTRE

TICKETS ON SALE AT UNIONEVENTS.COM & TICKETMASTER.CA 451-8000 DOORS 8 PM - LICENSED 18+ ID REQUIRED



VUEWEEKLY

UNIONEVENTS COM

SCONTENIS

FRONT

INTERNATIONAL WEEK - 6 WELL WELL - 7

DISH

TASTY TAKEAWAYS - 11 AMBER'S BREWING - 12

SNOW ZONE 14

VANCOUVER ISLAND - 14 FALL LINES - 15

ARTS

MEGANN CHRISTENSEN- 18 HOCKEY STORIES - 19

FILM

JIMMY CARTER - 23 CAPSULE REVIEWS - 24

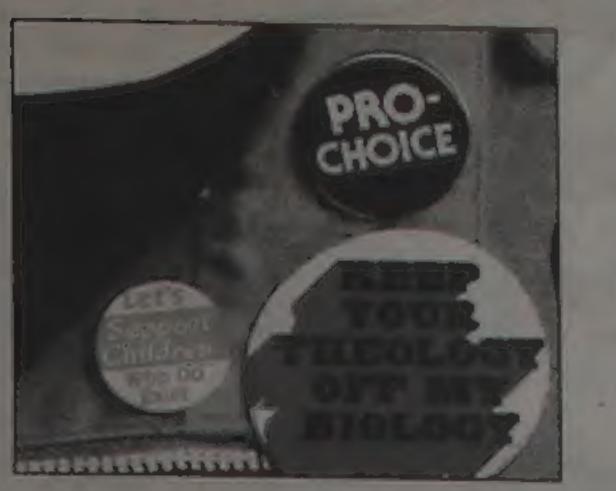
MUSIC

OPUS MC - 27 SILVERSTEW - 30

BACK 20

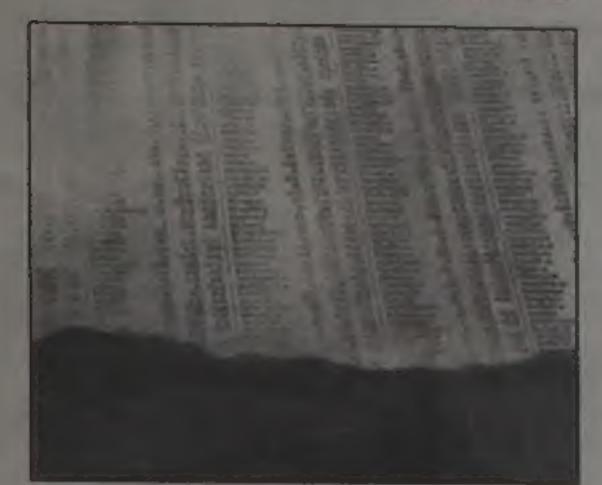
FREEWILL ASTROLOGY - 36 QUEERMONTON - 37

ON THE COVER



20 YEARS AFTER MORGENTALER / 5

"When we started, everyone was against us—the courts were against us, the cops, the government. It was really a magnificent battle." - Judy Rebick, prochoice activist, on the fight for abortion rights in Canada.



MEGANN CHRISTENSEN / 18

"[Art] needs to reach out more and say something. I see my job as an artist to communicate bigger issues and to maybe get people thinking about them as I learn about them, too." -Megann Christensen, artist, on the function of her art.

FILM



JIMMY CARTER: MAN FROM PLAINS / 23

"The contrasts with the outgoing President are inescapable. Here's an open-minded Christianity of humility. acceptance and tolerance, not a zealous, anti-science Christianity that emphasizes the wrath and righteousness in the Old Testament." —Brian Gibson, critic, on the unassuming faith of Jimmy Carter.

MUSIC



WE ARE WOLVES / 26

"Pretty much everywhere we tour in Canada and the States the reaction [to French] is ... kind of awkward. Awkward for us, awkward for them, but we keep doing it because it's more natural." --- Antonin Marquis, musician, on his band's mother tongue.



Here's your opportunity to save lives.

Edmonton Donor Clinic 8249 - 114 Street

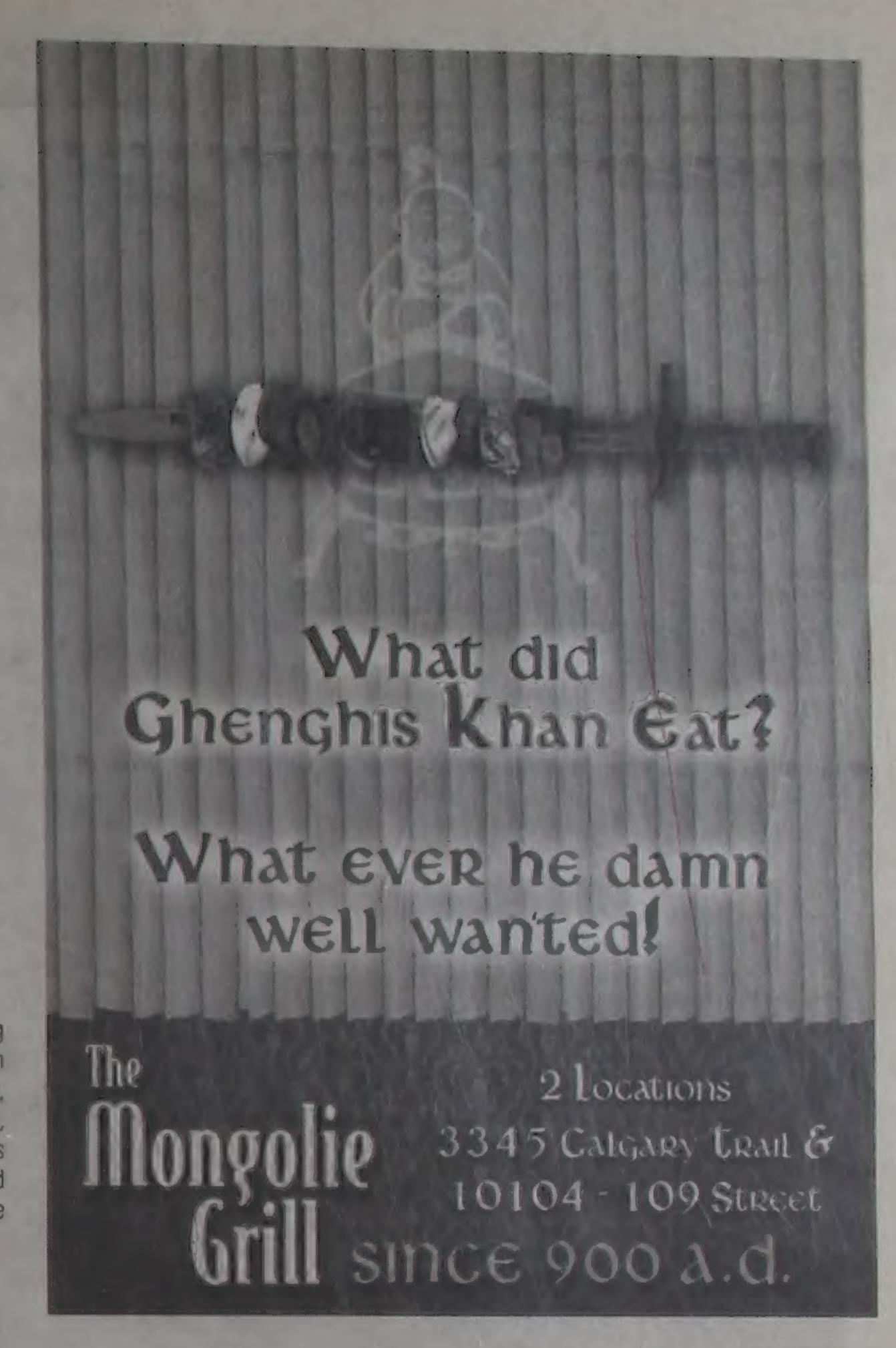
Monday - Friday 8:30 am - 1:30 pm 3:00 pm - 7:00 pm

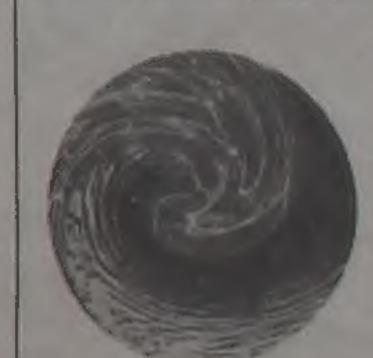
Saturday 8:30 am - 2:30 pm

Book your life saving appointment today!









The Future of Nuclear Ener

3rd Annual

Environmental and Conservation Sciences Students' Association Conference



February 7th, 2008 6 pm - 8:30 pm

Engineering and Teaching Learning Complex ETLC 1-001 U of A Campus

Directions: www.ualberta.ca/~ecsa

Open to the public: Admission is free



VUEWEEKLY



For more information please visit

www.ualberta.ca/~ecsa

Call autoholics anonymous

SCOTT HARRIS / scott@vueweekly.com

new report by Statistics Canada which found that Edmonton is the country's most car-addicted major urban centre underscores the need Lto do far more to get Edmontonians to shift to more sustainable transportation options for their everyday travel.

The study, which uses 2005 data, found that on the day the survey was conducted 77 per cent of Edmontonians made all of their trips by automobile. Calgary, at 75 per cent, was a close second and Montréal had the least auto-dependent commuters with "just" 65 per cent of them driving everywhere.

Across the country, the trend looks bleak. In 1992, 68 per cent of Canadians relied exclusively on their cars. By 1998 that number had risen slightly to 70 per cent and by 2005 had reached 74 per cent. Not surprisingly, the report also found that the number of Canadians getting around under their own power has dropped over the same period, with only 19 per cent of us making at least one trip on foot or by bicycle in 2005, compared to 26 per cent in 1992.

The report makes the not-entirely surprising link between suburban sprawl and car-dependency, pointing out that the further from the city centre one lives, the more car-dependent they become.

This is where some of the good news begins. Sixty-six per cent of people living within five kilometres of the city centre relied exclusively on their cars, indicating a sizeable chunk of the population that could easily shift to cycling or public transportation. What is required are strategies that have been implemented in other cities to make it easy for people to make the shift: better, more reliable transit, improved cycling infrastructure and pedestrian-friendly urban design and even innovative ideas like congestion charging in the downtown core.

The report also adds ammunition to arguments in favour of a shift from endless suburban sprawl to in-fill housing and higher urban density, pointing out that only 12 per cent of Edmontonians live in high-density neighbourhoods—just half the percentage of cities like Vancouver and Toronto.

Edmonton is making strides towards becoming a more sustainable city. The long-delayed expansion of the LRT has just been given the green light by a council committee, an updated bicycle transportation plan and sidewalk strategy is due in June, and while there is still significant NIMBY opposition, higher-density in-fill is widely recognized as necessary and desirable. Hopefully the findings of Statistics Canada will compel planners to continue to move ahead. V

SIMILAR PROGRAMS ALSO EXIST AT NORQUEST COLLEGE

In a recent issue of Vue Weekly were two articles of particular interest, regarding the U of A and MacEwan's Aboriginal centres ("U of A, MacEwan centres help Aboriginal post-secondary students," Jan 3 -Jan 9, 2008) and the other about MacEwan's Chatmates program ("Chatmates program all chat and no work," Jan 3 -Jan 9, 2008). Did you know that 25 per cent of NorQuest College's student population is Aboriginal? Or that we have programs specifically designed for these students and we have an elder, a ceremonial room and other resources on site? Did you also know that NorQuest has been a leader in ESL programming since 1965?

It's disappointing that this and other worthwhile information wasn't provided to your readers in terms of educational options.

KIMBERLY NISHIKAZE MARKETING MANAGER, NORQUEST COLLEGE

BRIGHT LIGHTS, GLOWING HYPOCRISY

So Jay Smith (and I would guess Vue) feels Bright Lights should be cancelled due to environmental concerns ("Notvery-bright nights," Jan 3 - Jan 9, 2008).

Gee, makes me wonder about those Skoal tobacco adds. It is proven fact that tobacco growth adversely affects the environment in numerous ways, including land competition with food crops and soil erosion due to deforestation for tobacco growth.

All this in addition to what we as a society pay in healthcare costs due to tobacco usage. Get rid of Bright Lights to save the environment ... I guess your environmental indignation stops where your advertising dollars begin. How hypocritical! BOB TODRICK

NO PROOF OF BIG PHARMA CLAIMS

Of course it's valuable to have a community dialogue about mental health, but it's not helpful to slip in such phrases as "brain chemistry out of whack" or "faulty brain chemical transmission." ("The darkness of bipolar disorder," Jan 10 - Jan 16, 2008).

Despite the enormous amount of money and time spent in the quest to confirm the chemical imbalance theory, direct proof has never materialized. Claims of a chemical imbalance in a depressed, ADHD, schizophrenic or bipolar brain are just not supported by any scientific evidence. Misleading publicity by the pharmaceutical industry and the media—has helped to ensure that most of us are unaware of this.

Antidepressants no more restore serotonin balance in the brain than alcohol

restores an alcohol balance. Some find healing through antidepressants, others through alcohol, ecstasy, pot, magic mushrooms or placebo, all whose chemical action is almost indistinguishable. Whereas drugs used to "take the edge off" stress are typically considered street drugs and are consumed by "users" or "addicts," substances used to rectify a "chemical imbalance" can be called medications.

By buying into the chemical imbalance theory, one buys into the belief that a pill can make one emotionally secure, rather than exercise, nutrition, attitude, skill, financial security, community, expression, safety, meaningful work, etc. While a pill may provide relief for some, it won't cure a thing, and it often causes serious harm, such as sexual dysfunction, agitation, weight change, addiction, mania and suicidal ideation.

The chemical imbalance theory is at best a metaphor and at worst a corporate scam that has ensured Big Pharma very big profits at the expense of people's lives.

ANGELA BISCHOFF

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303) - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

Issue No 640 / Jan 24 - Jan 30, 2008 / Available at over 1400 locations VUEWEKLY

10303 - 108 Street, Edmonton, AB T5J 1L7

T: 780.426.1996 / F: 780.426.2889 / E: office@vueweekly.com / W: www.vueweekly.com

OUTDOOR ADVENTURE EDITOR ASSOCIATE MUSIC EDITOR PRODUCTION MANAGER LAYOUT / DESIGN CHRIS BOSCHMAN / boschman@vueweekly.com

EDITOR AND PUBLISHER RON GARTH / ron@vueweekly.com NEWS EDITOR SCOTT HARRIS / scott@vueweekiy.com ARTS / FILM EDITOR DAVID BERRY / david@vueweekly.com EDEN MUNRO / eden@vveweekly.com CHRISTOPHER THRALL / christopher@vueweekly.com JEREMY DERKSEN / snowzone@vueweekly.com BRYAN BIRTLES / bryan@vueweeldy.com LYLE BELL / lyle@vuewsekly.com PRODUCTION ASSISTANT MICHAEL SIEK / mike@vueweekly.com

GLENYS SWITZER / glerrys@vueweekty.com 426.1996 / advertising@vueweekty.com 426.1996 / classifieds@vueweekty.com NATIONAL ADVERTISING DPS MEDIA / 416.413.9291 SALES AND MARKETING MANAGER ROB LIGHTFOOT / rob@vueweekly.com ADMINISTRATION / DISTRIBUTION MIKE GARTH / michael@vueweekly.com ADMINISTRATION / PROMOTIONS AARON GETZ / saron@vueweekly.com

COVER ILLUSTRATION LYLE BELL / lyle@vueweekly.com CONTRIBUTORS Josef Braun, Rob Brezsny, Jonathan Busch, Gwynne Dyer, Chloé Fedio, Jason Foster, Amy Fung, Brian Gibson, Whitey Houston, Jan Hostyn, Connie Howard, Ella Jameson, Lewis Kelly, Ted Kerr, Sherry Dawn Knettle, Bill Moore-Kilgannon, Andrea Nemerson, Carolyn Nikodym, Alyssa Noel, Stephen Notley, Roland Pemberton, TB Player, Bill Radford, Steven Sandor, Dave Young, Darren Zenko

PHINTING THE EDMONTON SUN DISTRIBUTION Clark Distribution, Marty Anderson, Alan Ching. Mike Garth, Aaron Getz, Bob Riley, Wally Yanish



Vue Weekly is available free of charge through-out Greater Edmonton and Northern Alberta, limited to one copy per reader. Vue Weekly may be distributed only by Vue Weekly's authorized independent contractors and employees. No person may, without prior written permission of Vue Weekly, take more than one copy of each Vue Weekly issue.

Canada Post Publications Mail Agreement No. 40022309

If undeliverable, return to: Vue Weekly 10303 - 108 Street Edm, AB T5J 1L7



BORNER BORNER

CHARLE FEDID / chlos@vunweekty.com

In 1983, political activist Judy Rebick became the unintended victim of assault when a man brandishing garden shears lunged at Dr Henry Morgentaler at the opening of his Toronto abortion clinic. She blocked the attack and Dr Morgentaler emerged unscathed, but the incident is just one of several threats Rebick has endured because of her involvement in the prochoice movement.

Despite it all, Rebick refused to be intimidated in the debate that continues to elicit contention to this day.

"I learned a lot from Dr Morgentaler, because he'd gone to jail—he almost died in jail. He was constantly a target of attack, constantly a target of threats and so on, and his attitude was, if you do this work this is part of the price you pay," Rebick said.

Rebick was part of the Ontario Coalition for Abortion Clinics, the group that encouraged and helped Dr Morgentaler open his Toronto clinic.

"It's probably one of the proudest things I've done in my life. There is a certain amount of courage involved, but it was also such a splendid victory," said Rebick. "When we started, everyone was against us—the courts were against us, the cops, the government. It was really a magnificent battle."

In 1969, Dr Morgentaler broke the law to open Canada's first abortion clinic in Montréal, becoming one of the country's most controversial figures. But it was only after police raided his newly-opened Toronto clinic in 1983 that he became the central figure in an historic case that paved the way for reproductive rights in Canada.

Before the decision, abortion was only legal in a hospital, and only if approved by a three-doctor therapeutic abortion committee. But on Jan 28, 1988, the Supreme Court struck down that law as unconstitutional, ruling that it infringed upon a woman's right to "life, liberty and security of person."

But 20 years after the lifting of federal legal restrictions on abortion, women across the country still face significant challenges in accessing the procedure.

PATRICIA LARUE, executive director of Canadians for Choice, a non-profit charitable organization based out of Ottawa, explained that abortion services in Canada are concentrated in urban areas, forcing many women to travel great distances to gain access to the procedure.

"Most of the places that offer abortion services—clinics or hospi-

SABORTION

tals—are located in the south of the country, about 100 kilometres north of the American border. So for women living in the north, or even central Canada, it's really difficult to have access to a place where they can go for an abortion," Larue said.

Edmonton is the sixth largest metropolitan region in Canada, with a population of over one million, but there's only one abortion clinic in the area. In May 2005, the Royal Alexandra Hospital stopped performing the procedure, leaving the Edmonton Morgentaler Clinic with the brunt of the responsibility in northern Alberta. Dr Christa Delacruz, who operates out of Grande Prairie, also provides abortions, but access outside of the major urban centres of Edmonton and Calgary is extremely limited.

Larry Brockman, the executive director of Planned Parenthood Edmonton, explained that having a single abortion provider in Edmonton can cause a backlog, increasing wait times for women seeking the



service. He said the single point of access can also allow anti-abortion groups to concentrate their efforts.

"There is from time to time, lobbying or civil action that takes place
that attempts to block access of
women to abortion," Brockman said.
"It's a concern that now it's reduced
to one site—it's a little easier for
protest groups to focus on one site."

Corrie Mekar works on the front lines at Planned Parenthood Edmonton, dealing directly with women who are considering an abortion. She said the recent surge in population, coupled with the single point of access, is causing a strain on abortion services in Edmonton.

"You can kind of talk about abortion in terms of every other type of service that's out here in Edmonton right now, with the influx of people coming in," Mekar said. "Our popula-



nomic boom, and because of the ecothink they're having trouble with health everywhere, and this is no different."

SINCE JUL 1, 1996, all abortion fees in Alberta are covered for any woman with Alberta Health Care or Saskatchewan Health Care coverage. But Brockman explained that women from other Canadian provinces sometimes face challenges with coverage in Alberta, while recent immigrants are left to foot the bill on their own.

Howard May, spokesperson for Alberta Health and Wellness, explained that Alberta Health Care covers the doctor's fees and hospital costs of medically required abortion outside the province, but won't cover the facility fee if the abortion is done in a private clinic. He said that under federal legislation, abortions are not included in the multiprovince reciprocal billing agreement.

"The rationale behind the exclusion from the reciprocal agreements is that provinces and territories have different rules and regulations regarding the coverage of abortions," said May. "Some will only cover the costs if the abortion is provided in a hospital. Others require the recommendation of two physicians."

The cost of an abortion at the Edmonton Morgentaler Clinic ranges from \$400 to \$800, depending on how far along a woman is in her pregnancy.

ASIDE FROM ACTUAL ACCESS, Mekar said that accessing accurate information about abortion can also be a challenge. While there are a host of centres that offer women with an unwanted pregnancy guidance on abortion alternatives, Planned Parenthood Edmonton is the only service in Edmonton that guides women through all three options—parenting, adoption, or abortion—supporting them equally in each.

"For me in the counselling room,

it's mostly about the isolation that women feel. They think that they're the only ones that have ever gone through it. They feel like nobody else they know has even ever considered, or had an unplanned pregnancy even," Mekar said.

Statistics Canada reports that in 2004 there were 100 039 induced abortions in Canada, including 11 098 abortions in Alberta alone. The data excludes induced abortions performed in Manitoba clinics because it was unavailable.

Mekar went on to explain that part of her job includes deconstructing myths about abortion. At the root of the problem is what are generally known as "crisis pregnancy centres." They go by many different names, but these agencies are all united in their goal to stop women from having abortions.

Mekar said that many women are misled into thinking that a crisis pregnancy centre will offer them non-judgmental advice.

"It's not really representative of what's going to happen," Mekar said. "They get in and, you know, see a picture of the Pope on the wall, and crosses hanging everywhere, and then being forced to watch a video that is completely false and inaccurate, and then having pregnancy tests results delayed or being lied to about the results—it's not okay. It's just very unethical."

Larue said that accessing factual information about abortion is an ongoing barrier to women, especially those who seek counselling from a crisis pregnancy centre.

"Some groups at least call themselves the pro-life centre, so at least
you'll know that you're calling a
pro-life centre, but in other centres
they're hiding the fact that they
refuse to refer abortions. Instead of
saying, 'We don't talk about abortions,' or, 'We don't agree with it,'
they'll give inaccurate information
just to influence a decision," Larue
said. "Many times they'll say that
abortion leads to breast cancer, or
they'll say you'll be infertile if you
have an abortion.

Mekar acknowledged that there are physical risks associated with abortion, as with any medical procedure, but said that crisis pregnancy centres exaggerate the possibility of complications.

"The interesting thing to me, working here for 13 years, is nobody ever sits down and asks me what are the risks of pregnancy and delivery—nobody ever does. Women do it every day, everything's fine, you kind of move on, but actually, statistically, it's less of a risk to access abortion than to continue with a pregnancy," Mekar said. •

The Back Porch

The Edmonton Morgentaler Clinic sits on the corner of 124th Street and 109A Avenue, but despite its size, the simple building is sometimes overshadowed by a little house across the way. With a quaint little entrance and a sign advertising "abortion information," women sometimes mistake the Back Porch for the clinic.

Amanda Phillips, office manager at the Back Porch, said the 11th hour ministry dedicated towards women who are considering an abortion welcomes such mix ups.

"When a girl comes in and says, 'Hi, I have an appointment at 8:15 this morning,' we just listen to them, let them finish their sentence and then we say, 'Okay, we are not the Morgentaler Clinic, but we do offer information about abortions, and we also offer information about alternatives," Phillips said.

"Most of them really do think it's a clinic, and if they knew, I don't know—if they knew that we weren't the clinic, they may or may not come in," Phillips continued. "What we do is try to offer them kind of a last chance to change their mind."

Phillips conceded that "a lot of the information is conflicting" about the risks of abortion, but emphasized that her role is to inform women about alternatives and to encourage them to leave with at least one of the many pamphlets that line their shelves.

"We don't force them to stay—we let them go and everything—but one of our main goals is to try to get them to take information with them," Phillips said, explaining that the Back Porch warns women considering terminating their pregnancy about postabortion syndrome. "Not all women experience [post-abortion syndrome] but a good majority do, and the symptoms can range from various things like guilt to severe depression to suicide."

One specific pamphlet given to women describes how they can get help to deal with post-abortion syndrome. It reads: "Many professional counsellors may not understand post-abortion issues and may be unwilling or unable to help you deal with the abortion. If you do want the services of a counsellor, your local pro-life group or crisis pregnancy centre can probably refer you to one."

However, Planned Parenthood Edmonton's Corrie Mekar explained that according to the Diagnostic and Statistical Manual of Mental Disorders, which psychologists and psychiatrists in North America use for diagnosis, there is no such thing as post-abortion syndrome.

"It's manufactured. It's propaganda. The prolife movement a long time ago decided they needed to show that there is going to be severe psychological problem if you have an abortion, and that's just assumed for everyone," Mekar said. "They gave it that name specifically because sounds like it's a real thing.

"It's an interesting little fabrication, but it's been very effective," Mekar added.

Mekar acknowledged that women who feel they were forced into having an abortion might harbour anger towards those that pressured them.

"It can happen, it does happen—but that's not post-abortion syndrome, because that doesn't even occur. However, women can have experiences after an abortion depending on what the situation was," Mekar said. "Sometimes they experience relief, sometime they experience a sense of loss—a different type because they've chosen it so it's more of a loss of possibilities than something concrete."

--- CHLOÉ FEDIO / chloa@vueweekly.com

Long-running International Week offers opportunity to act on global challenges

TED KERR / ted@vueweekly.com

Samar was named Deputy
Chair and Minister of
Women's Affairs for the interim
administration of Afghanistan she
was here in Edmonton. Seven years
and many accolades and weighty
global assignments later, she is back,
this time as one of four keynote
speakers for the University of Alberta's 23rd annual International Week.

Hosting Dr Samar that day—mere months after Sep 11, 2001 and in the early stages of the invasion of Afghanistan—was Nancy Hannemann, director of Global Education with the University of Alberta International, the coordinating body of the annual event.

Hannemann says that bringing people like Dr Samar to the city to connect people here to issues around the world is what International Week—or I-Week as it has come to be known—is all about.

"Every individual in Edmonton should be a global citizen," Hannemann insists, "and realize that they are connected and that their actions affect everyone around the world."

Coinciding with the U of A's centenary, the theme of this year's event is also a gauntlet thrown, Addressing Global Challenges: 100 Years and Beyond.

"Knowledge is a very important component of addressing issues," Hannemann explains. "The University has a role in affecting change. As we look at the next 100 years what do we want the university's role to be?"

The role that the university and I-Week can play in affecting such change is an intensely personal one for this year's I-Week volunteer coordinator Roshini Nair. Nair made the jump from the sciences to a MON. JAN 28 - FRI, FEB 1
INTERNATIONAL WEEK
2008: ADDRESSING
GLOBAL CHALLENGES
100 YEARS & BEYOND
U OF A CAMPUS, MOST EVENTS FREE
IWEEK UALBERTA.CA

major in anthropology after seeing 2006 I-Week keynote speaker Stephen Lewis.

"[International Week showed me] that a community of people who care very deeply about international issues exists, and that my educational pursuits do have real-life relevance," Nair recalls.

It works the other way as well, says Pat Mooney, who is speaking on the issue of extreme genetic engineering at an event on Jan 31.

"It is an encouraging thing to be invited," Mooney says, adding that with much of his time spent with politicians and bureaucrats the week is a refreshing change which offers him the opportunity "to talk to students who offer new perspectives, different angles and different sets of priorities."

WITH MORE THAN 60 free events, including speakers, workshops, displays and performances, Hannemann says the aim of I-Week is to use dialogue and connections to spur people on and get them "inspired to be involved in resolving issues in a real way." To do so, Hannemann insists that people must "understand that the issues presented are complex," pointing to Africa as an example of the intricacies of global issues.

"We look at Africans as victims of war and other calamities," she explains. "I want people to see that many vibrant cultures exist in Africa, to share a more holistic view of African people and to recognize that Africans have much to contribute to the rest of the world."

And so, the week offers "Beyond Indigo," an exhibition of renowned Nigerian textile artist Nike Okundaye as well as the Jan 29 "Spotlight on Darfur," which will bring together an expert panel including UN personnel, academics and Sudanese refugee and activist Mohammed Adam Yahy to discuss the ongoing crisis in the Sudan.

Knowing how disingenuous it might sound, the authentically excited Hannemann confesses that this year is the highlight of her 14 years of involvement with I-Week.

"Every year gets bigger and better. This year we have four prominent keynotes," she says. Along with Dr Samar there is medical anthropologist Dr Paul Farmer, a hero to many in the HIV community; anti-land-mine activist and Nobel Peace Prize winner Jody Williams; and author and economist Jeffery Sachs.

While introducing Edmontonians to global issues is a major aim of the week, Hannemann stresses that more important is what people do with the information for the other 51 weeks of the year.

"Garnering knowledge is only one part of it. You have to act. Follow up on issues that are important, go with what struck you, become more informed, get connected, have a long view, and plan for change.

"When I started this work people shied away from promoting global citizenship within the university but now we have a university president that is an advocate for global citizenship. Things can be done to create a better world both at an individual and institutional level."

Political shift in Thailand shows urban-rural divide

B DYE SWYNNE D

DYER STRAIGHT

The Thai army hasn't the faintest idea what to do next.

Sixteen months ago, after weeks of anti-government demonstrations by opposition party supporters in Bangkok, the military overthrew the elected government of billionaire Prime Minister Thaksin Shinawatra, accusing him and his wife of corruption. They put in a former general as interim prime minister, promised a swift return to democracy, and set about rewriting the constitution to give themselves a bigger permanent role in politics. They also raised the military budget sharply, presumably as a reward to themselves for saving the country from Thaksin.

For a while, things went well. The coup was popular at first, at least in Bangkok. Last May the military regime got the courts to order the dissolution of Thaksin's party, Thai Rak Thai, and to ban 110 of its senior officials from taking part in politics for five years. But the economy stumbled, and Thai Rak Thai simply re-formed as the People Power Party (PPP). When the promised election to return the country to civilian rule was held last month, the PPP won.

alone, but it has now formed a coalition with five other parties that gives it a comfortable majority of about 315 members in the 480-seat parliament. Thaksin's party is back in power, and he says that he will be back in Thailand by April. (He has been living in self-imposed exile, claiming that he could not get a fair trial on the corruption charges while the military were still in power.)

In the meantime, the PPP is being led by Samak Sundaravej, who openly says that he is Thaksin's proxy. Thaksin has said that he does not want to return to power, but the new government will be taking his advice on a daily basis, and he could always change his mind. All of that poses a problem for the soldiers who overthrew him in September 2006, but what is going on in Thailand is not really a military-civilian power struggle. It is a struggle between the city and the country.

THAKSIN, the great-grandson of a Chinese immigrant, came from the north of the country, and made his money in mobile phones. He was the ultimate outsider, and when he won the 2001 election (the cleanest in Thailand's history), he really upset the insiders.

He started spending the government's money on the villages where the majority of Thais still live: everything from a debt moratorium for farmers to microcredit, better schools and above all universal health-care. During his five years in office the proportion of Thais living in poverty dropped by half, and health insurance even became available to the country's two million foreign workers. But of course this meant diverting some money from the traditional concerns of the urban middle class.

The Thai economy grew strongly through all this, allowing Thaksin to pay off the country's debt to the International Monetary Fund two years early. He was always a populist and sometimes an outright demagogue. He had a nasty authoritarian streak that came out in actions like his "war on drugs" that saw 2700 people killed in seven weeks (the police deny that they were operating death squads, but then they would, wouldn't they?) and his clumsy and brutal attempts to quell the insurgency in Thailand's three mostly Muslim southem provinces. But he won the 2005 election with an eyen bigger landslide than 2001.

Was he corrupt? Not by the very low standards of traditional Thai political practice, if only because he was too rich to need to steal. Thailand's traditionally dismal rating on the corruption indexes maintained by various international organizations actually improved on his watch. But then in September 2006, to the great joy of the Bangkok middle class, he was overthrown by the army.

Now that military intervention has been decisively rejected by the electorate, and the successor to the party that Thaksin created is coming back to power. The poor have spoken, and it will be difficult for the military to ignore what they have said. Real politics has reached Thailand at last.

What will happen next is a series of mini-crises, as the army and the middle class struggle to come to terms with the fact that they have lost control of the country. It may even blow up into a major crisis and a new military intervention. But it is much more likely to end up with a permanent change in the nature of Thai politics. The country is leaving the "South-East Asian model"—military interventions, downtrodden peasantry, elite dominance—and moving towards the welfare-state style of democracy that prevails in most of the developed world. And a good thing, too. •

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.

THE POWER OF WRITING: AN EXILE SPEAKS DEWEY'S, U OF A, FREE

As a Kurdish poet, journalist andbefore he was imprisoned for his writing—executive director of the
Department of the Culture Ministry in
northern Iraq, it's safe to say that Jalal
Barzanji is more than qualified to speak
on the 2008 International Week theme,
Addressing Global Challenges.

In his role as Edmonton's Writer in Exile, Barzanji will be sharing stories from his personal journey and speaking about writing in an atmosphere of fear and how one can use writing as a tool to "defend freedom."

"He inspires us by his example," says Dr Gurston Dacks, acting dean of the Faculty of Arts, whose office is sponsoring the event. "He wants to create poetry, and that trumps everything else."

The Faculty of Arts is also a sponsor, along with Edmonton Community Foundation, Canada Council, Edmonton Arts Council and others, of the Writer in Exile program. Hosted by the Writers Guild of Alberta, the program is intended to aid "immigrant writers living in Canada, and to create opportunities for them to pursue a professional career."

"I belong to my freedom and my writing," says Barzanji. "[Writing is a way to] at least try to create even a small amount of change in order to make the world more beautiful."

-TED KERR / ted@vuewsekly.com

IBEW GO OILERS AND RUSH! LOCAL 424

EDMONTON 461-9086 WWW.IBEW424.NET

When the treatment is worse than the disease

WELL, WELL, WELL

They're taking care of our ills all right, even better than I thought. In an analysis of the published literature on injuries from medications, one group of researchers tell us just how well: deaths from adverse reactions to prescription drugs in the US are over 100 000 per year. Deaths from illegal drugs, on the other hand, are a tenth of that.

Nobody should have to lose a loved one to sideeffects linked to medication that's been approved.

The makers of the film We'll Take Care of You remind us that Vioxx alone killed 60 000 people before it was removed from the market, that pharmaceutical sales reps are extremely influential, and that the bodies regulating approval of medications are a little -a lot-indebted to the makers of those medicines.

A new study on cholesterol has concluded that diabetics, in general, should be on cholesterol-lowering statin drugs. This is being recommended even though statins are known to impair our liver function, cause muscle weakness, suppress our immune function, and sometimes cause a very serious degenerative muscle condition. And even though high cholesterol is linked to high insulin levels which are linked to high-carb eating, insufficient exercise, and insufficient intake of key nutrients such as omega-3s, magnesium and B-vitamins.

Natural approaches to health, however, continue to be mostly vilified, even though the system that is supposedly making us well is now the leading cause of death and injury in the West.

We should be asking why so many of us suffer with things requiring everstronger drugs in the first place, and why we don't yet better understand our epidemics of arthritis and high cholesterol and depression and chronic everything.

It's a big machine, our health care system, and it's been derailed a little, and has more than a few cracks in it. Illness is

unavoidable, and so is death, but nobody should have to lose a loved one to sideeffects linked to medication that's been approved as safe. Approved drugs, one would think, should be both safe and effective, though they're often neither.

The newly approved drug for fibromyalgia, Lyrica, is being hailed as a milestone by many, even though its list of side effects include, among other things. weight gain, confusion, dizziness and sleepiness (we're not fat and confused and dizzy and sleepy enough?), and even though it doesn't actually work all that well—patients in clinical trials reported their pain dropping an average of two points on a 10 point scale.

The thing is that though millions suffer with fibromyalgia, doctors know little about what causes it, and can do little more than treat its array of symptoms, which usually include sleep disorders. chronic fatigue, gastrointestinal disorders and depression in addition to the pain.

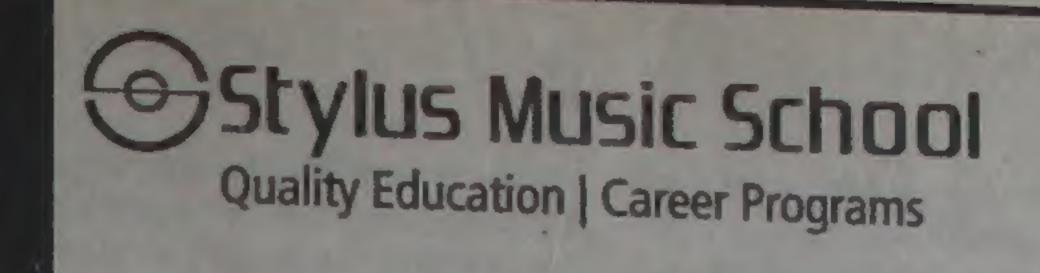
IT IS, OF COURSE, in the common threads to the syndromes that plague us where the answers to effective treatment lie. Our best hope is in understanding what went wrong at the biochemical level, not in a new drug, though a new drug will of course be the best hope and the research focus of Big Pharma.

It doesn't take genius to see that we need new research models, ones that go beyond a single potential cause or cure or symptom-masking drug, ones that take into account the interactive roles of immune function, nutritional deficiencies, hormonal and metabolic imbalances, inflammation, toxins and psychological stressors.

Healthcare that does more than fight the battle on the front lines, healthcare that addresses off-balance microbiology and immune function early on might just prevent some of the wars being lost to killer drugs.

Thinking about all this is enough to depress almost anyone, though, which is the worst for immune function, so forget everything I just said. Have a good cry instead if you feel like it (crying is good for us---emotional tears contain stress chemicals, and the shedding of the tears lowers blood pressure and normalizes brain-wave patterns), and then do something that you expect to trigger feelings of contentment and gratitude, which will release oxytocin, which is the hormone that makes us want to snuggle—and snuggling, new research has confirmed, releases anti-aging, antistress, healing hormones.

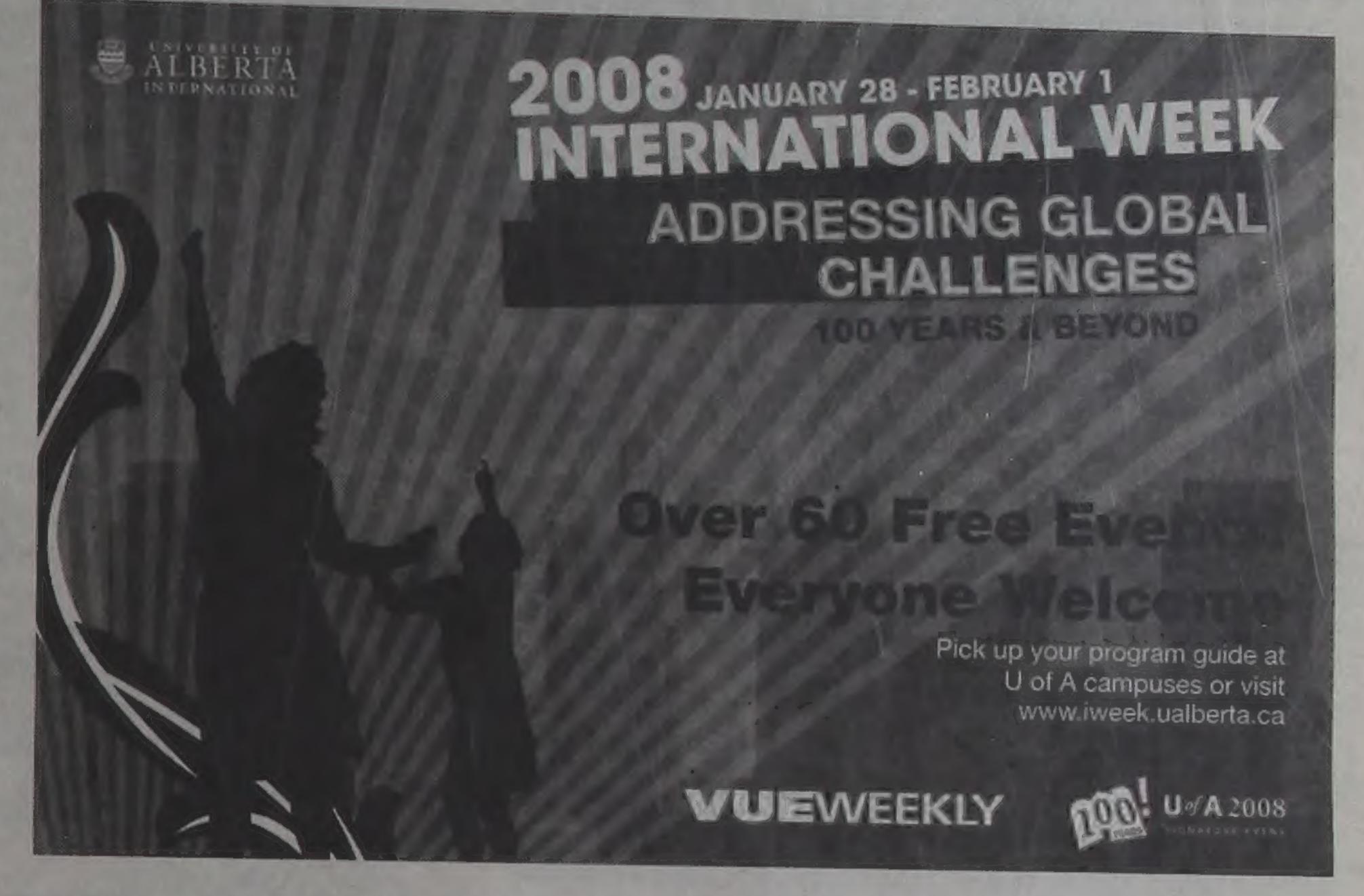
I like the sound of that, as long as it doesn't become something someone tries to bottle and patent. v

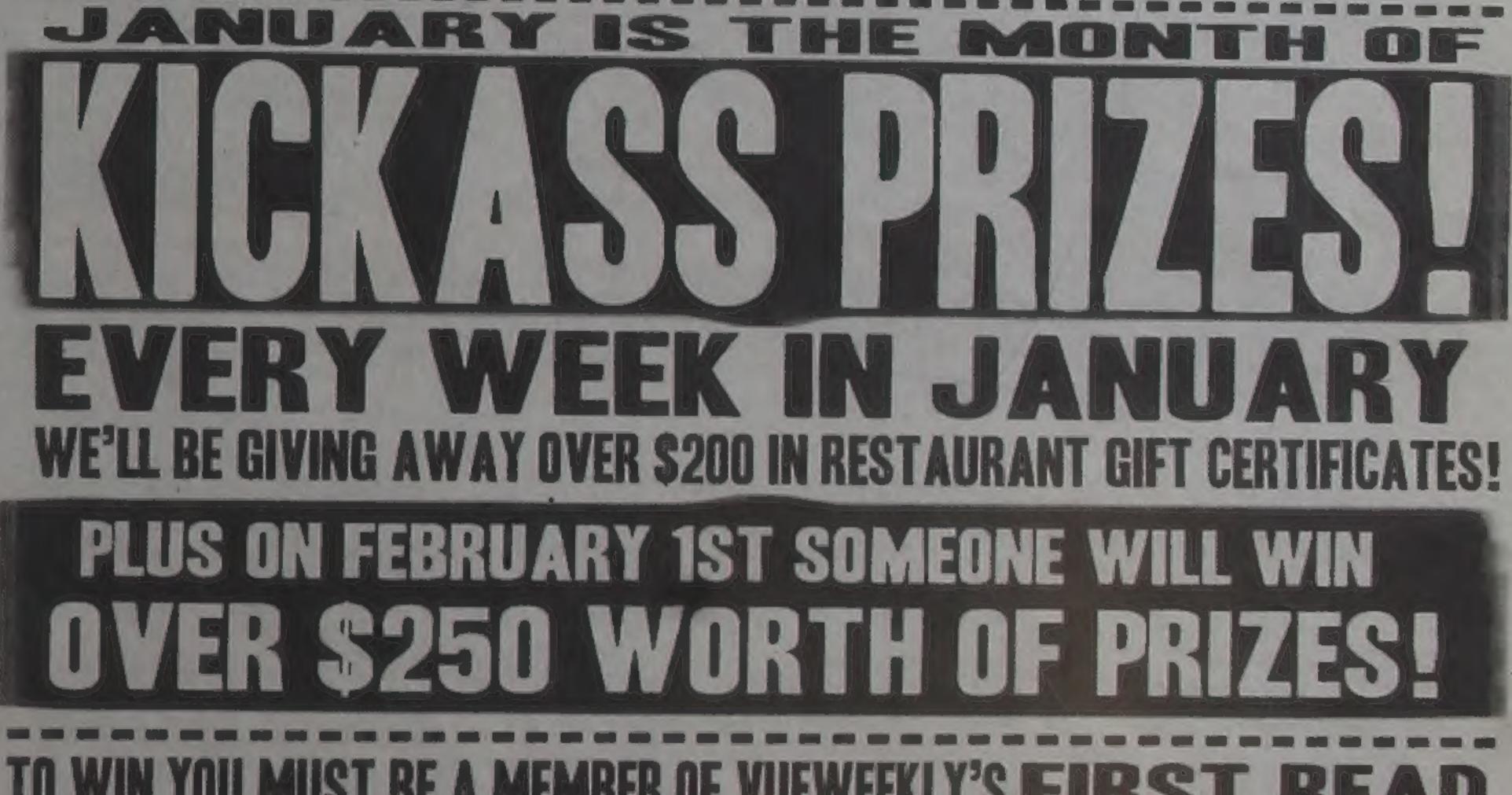


Master of Music Production & Technology Independent Music Producer Sound Design & Technology



T: 604.523.2969 www.stylusmusicschool.com #60 8th Street, New Westminster, B.C.

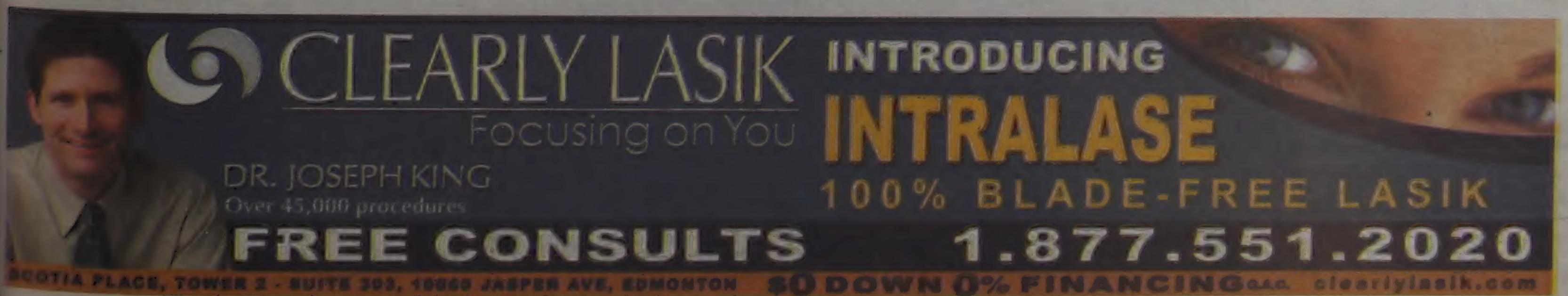




TO WIN YOU MUST BE A MEMBER OF VUEWEEKLY'S FIRST READ

TO SUBSCRIBE GO TO WWW. VUEWEELLY. COM AND CLICK "SUBSCRIBE" ON THE LEFT HAND SIDE OF THE PAGE THEN EACH WEEK, WHEN TOU GET YOUR COPY OF FIRST READ IN YOUR EMAIL, SIMPLY CLICK ON THE CONTEST LINK AND SUBMIT YOUR NAME!

"Limit of one response per member per week. "You must enter using your subscribers name, no non-subscribers quality. "Winners will be randomly drawn.



Well, park my bricks. I'm still waiting for Duke Nukem Forever

INFINITE LIVES BARREN ZENKÜ infinitelives@vueweekly.com

If you move through this life in any but the most sheltered of circumstances, you're going to become acquainted with your share of vulgarities, crude figures of speech and gutter quips. I'd thought I had a pretty good library of these banked up, and yet somehow I'd managed-until I was educated by the Duke Nukem Forever teaser released a couple of weeks ago-to remain completely ignorant of the phrase "park [one's] bricks" as a dysphemism for defecation.

In it's entirety, the first new bit of Duke wisdom in nearly 10 years: "I'm looking for some alien toilet to park my bricks. Who's first?"

Never mind the grammatical difficulty that makes the line scan as though God's

gift to 1996 is trying to arrange some kind of extraterrestrial brick-valet service; with this one bit of forced macho-insult idiocy, gaming's longest running joke just got funny again ... and the punchline's still years (or maybe another decade?) away!

Duke Nukem Forever, the sequel to Duke Nukem 3D, entered development in 1997, right around the time the keys to Hong Kong were being handed over to the Red Chinese. The game has had several announced release dates, including 1998, 1999, 2001, 2003, "late 2004," "early 2005," and—as prickly director George Broussard often asserts--- "when it's done." Due to the Inexorable March of Progress across that much calendar acreage, the game has been scrapped and rebuilt from the ground up no fewer then five times. A trailer here, an announcement there, a handful of crummy-looking screenshots now and then ... in the world of games fandom, the release of Duke Nukem Forever is like hell freezing over, the arrival of Godot.

So why do we care? Perverse entertainment value, for one; on the one hand there's been a kind of prolonged trainwreck schadenfreude in watching the title's attempts to struggle into existence, and on the other there's the incredulous go-go-GO! excitement of seeing just how long one game's development can be extended, the kind of thing betting pools are built on.

On the other hand (Duke Nukem has mutants in it; I can offer as many hands as I want and the metaphor holds) there's a genuine desire among gamers of a certain age to see the game come out, and see it be awesome. Because that's what Duke Nukem 3D was; when it dropped, we all went from gunning our way through the static (except for all the hideous monsters) single-plane layouts of DOOM and its clones to going nuts in a detailed, unprecedentedly interactive world filled with detail and humour.

OK, a lot of the humour was scatological,

juvenile and maybe misogynistic; Duke was a macho asshole, a parody of the action hero, and his world was a psychedelic parody of an action-hero's playground.

Beyond the gags, playing Duke was a goddamn revelation. True 3D first-person shooters was still half a year away with Quake, but Ken Silverman's "Build" game engine, which powered Duke, pulled out every trick and cheat in the book to offer gamers "2.5D"—for the first time in an FPS we could (or be fooled into thinking we could) perform such miraculous feats as standing on a bridge we'd previously walked under. But even after programming genius John Carmack dropped the technologically superior (by miles) Quake on us, Duke's energy and personality—and its bustling online community of creator-fans; the Build editor came bundled with the game - kept it ruling for some time over the grim rust-and-oatmeal majesty of its competition.

God ... I'm sitting here, watching Duke Nukem 3D gameplay videos on YouTube,

and I'm getting some serious flashbacksthose hours and hours spent on my roommate's computer, downloading map after map from the sluggish streams of the mid-'90s internet; the weird sound a pipebombs explosion made underwater; the growl of lurking pig-cops. I remember, I played that bastard so much, I couldn't see a ventilation grille without feeling the twitch of wanting to kick/shoot it in and go crawling through the ducts.

But, anyway ... "park my bricks." Yeesh. That's innovation. The only thing I really take away from this new Duke Nukem Forever teaser is a sense of ugliness at every level; there's a fine line between macho asshole caricature and vile prick, and this version of Duke seems to have crossed it. Not that words like "disappointment" or "satisfaction" have any meaning for something a decade past relevance, the Flying Dutchman of game development, but ... well, at this point I'm hoping "when it's done" comes later rather than sooner. w

These aren't the Oilers you're looking for ...

inthebox@vueweekly.com

About a week ago in a galaxy far, far away from Edmonton the Oilers travelled east on a road trip. The Oilers lost a galactic shootout to the Washington Capitals, got blasted by the Carolina Hurricanes 7-2, returned like a Jedi to beat Atlanta 4-2 and lost 4-3 to Tampa Bay. We tried and tried but we couldn't work Chewbacca into this. Ewoks. Artoo.

STAR WARS The NHL's elite will gather in hockey-mad Atlanta (yes, sarcasm) this Sunday for this season's installment of the All-Star game. This year's epic battle of East versus West will feature, as always, no hitting, too much passing, ridiculous scores, flamboyant goaltending and no team defence whatsoever. Whether or not they can top last year's total of 21 goals is yet to be seen. Edmonton's only entrant this time around will be Shawn Horcoff, who (deservedly so) will be making his debut at the big game. In addition, Young Sam(wise) Gagner will be making an appearance at the Young Stars, which is good news for the West if it comes down to a shootout. TB

KNIGHTS OF THE OLD REPUBLIC The current ownership tug-of-war for the Oilers has once again brought business and all the ugliness that comes with it to the hockey rink. Local billionaire Daryl Katz's offer to buy the Oilers and take the responsibility of owning the team from 30-odd local businesspeople has split the current owners into at least two camps. New Edmonton Investors Group (EIG) chair Bill Butler and owner Garry Gregg are rumoured to be rounding up a posse to trump Katz and buy the team themselves. My problems are the unanswered questions right now: is Katz really going to bring the Oilers to a new level just because he's a fan, says he is committed to this city and is stinking rich? He could be a new Mark Cuban—or (gulp)

a new Peter Pocklington. Why are some owners reluctant to sell their shares? Are they looking out for the fans? They may be. These mere millionaires ponied up cash when no one else would just to keep the Oilers in town. Then again, they also got a chance to own an NHL team and their time in the (crowded) owner's box could soon end. Are some owners just afraid to give up the spotlight, ego boost and the peripheral goodwill business advantage (Joe Blow helped save the Oilers, let's buy his doohickey) that comes with it? Or are the rumoured 20 to 30 per cent of owners opposed to selling to Katz just stonewalling so they can cash in their shares later for more money? The soap opera continues. Hell, it's just started. DY

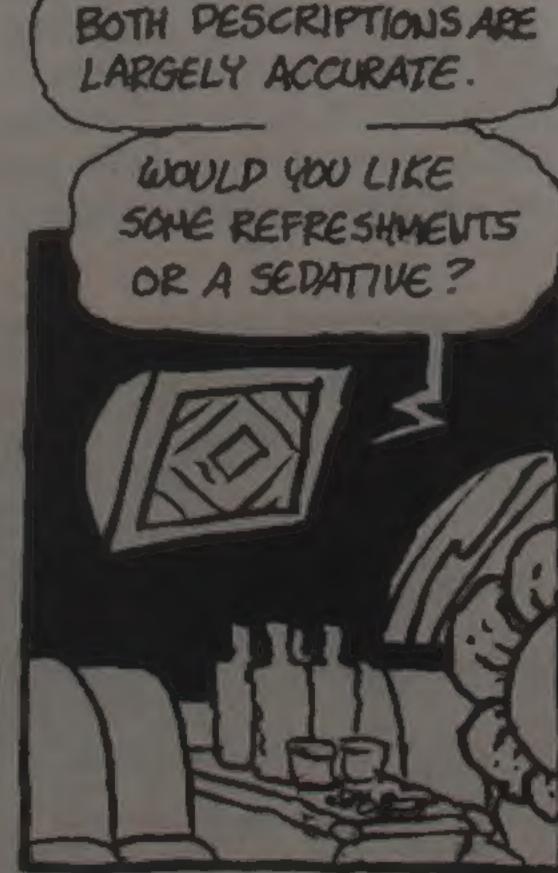
A NEW HOPE? After years of people griping about the Oilers' lack of a first line centre, it seems that Shawn Horcoff has finally silenced the critics. His point-a-game pace, plus his great special teams play, has cemented his place in the middle of their number one line. What seems to be lacking is the emergence of a number two centre, although it's not for a lack of players. As of now, the Oilers have no less than nine centres listed on their roster online. And although two of them (Schremp and Pouliot) haven't played much, the other seven have all played at least 47 games and are in the team's top ten in scoring. Granted, some of them have been playing the wing out of necessity. One can't help but think that one or two of these young centres might be tradable if an opportunity to get a scoring winger came up. TB

ATTACK OF THE CLONES Former Oiler (barely deserves that title) Chris Pronger told Jim Rome on his syndicated radio show last week that pissy Oiler fans in Edmonton burned his furniture—including his baby's bed—after he left. Thing is, it didn't happen; there was no smoking crib, as it were. Now imagine if angry Oiler fans tried to burn Mike Comrie's family's furniture. That would take awhile, wouldn't it? DY



YOU RESCUED THE

15 IT TRUE YOU BROKE FROM H.D.R.S.E. TO SET YOUR OWN DESTINY ON THE STREETS HELPING THE INNOCENT? OR ARE YOU A PANGEROUS MALFUNCTIONING MACHINE AS THE NEWS REPORTS WOULD HAVE IT?



40U-40U'RE

THE CAR FROM

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of Vue Weekly.

Will we give today's children an education for tomorrow?

BILL MOORE-KILGANNON / pialberta.org

There is a three-year-old girl somewhere in Alberta that has me wondering about the future of our education system. I don't know who this girl is exactly, but in my imagination she is a typical three-year-old who likes to build things, sing and enjoys playing with her friends at her childcare centre.

The problem is that her parents are having a hard time juggling the demands of work, household expenses and the high cost of childcare. With childcare costs increasing and many centres struggling to attract qualified staff, this girl's family, like thousands throughout Alberta, have very little choice when it comes to accessing quality early childhood education.

The parents know, however, that their daughter will do far better in school if she has access to the excellent early child-hood education programs offered at their community childcare centre. Thanks to people like Dr Fraser Mustard, who has spoken all over the world about the lifelong benefits of early childhood education (and who will be speaking in Edmonton on Jan 31), there are a number of innovative early childhood programs supported by organizations like Success by 6 available in a few parts of the city.

When this girl starts school, I hope she will get the help she needs to learn to read and enjoy school. You see, she has dyslexia and gets confused and frustrated when looking at her letters. The problem is that far too many of our schools are struggling with growing class sizes, and many kids with learning difficulties are not identified early and many schools lack the resources or the staff to support the special needs of all their students.

When Public Interest Alberta did an extensive online survey about our education system, the many critical issues facing us became apparent. Not that our education system is all bad—thanks to the dedication and hard work of staff, teachers, administrators and trustees—but if we want to help all children achieve their full potential we cannot ignore the growing cracks in the system and the many children who are falling through them.

By the time this girl reaches Grade 12 in the year 2022, I hope that our education system is so successful that all students are able to graduate—instead of Alberta's current record of graduating only 75 per cent of students.

It is important for me, however, to visualize that this girl not only graduates from high school, but is inspired and excited about getting into the post-secondary education program of her choice. The question is, will our post-secondary education system have enough spaces for her to get in? Will she be able to afford it if she does get in? Will she get the quality support she needs to complete her program and do well?

There are many aspects of our postsecondary education system that we can be proud of, but we can't just focus on what we currently have—we need to look at what is missing and what type of system we need for our future.

THIS IS WHY Public Interest Alberta recently launched a new advocacy campaign in conjunction with the students' unions, faculty associations, staff, and graduate students in most of Alberta's post-secondary institutions. This campaign is challenging the government and all political parties to see what is missing and what will be missing if we do not take action now and make a serious long-term commitment to invest in post-secondary education.

The fact is, Alberta's investment in post-secondary education continues to lag behind many other provinces and countries. Alberta's post-secondary education sector is still struggling with the 24 per cent cuts in government funding in the 1990s, and despite recent increases in funding for operations of six per cent, most institutions are just keeping pace with inflation and population growth. According to Statistics Canada, Alberta used to spend 1.45 per cent of our provincial GDP on post-secondary education in 1992/93. In 2005/06, this dropped to 0.83 per cent, the lowest in Canada. This is particularly troubling given that most

industrialized countries are increasing their total spending relative to GDP.

Unless we act now, qualified students will not get into the program of their choice due to lack of spaces. Unless we act now, top faculty and graduate students will choose to go elsewhere to teach and do research and we will be unable to replace the large number of instructors who are coming up to retirement in the next few years. And unless we act now, far too many people will not enter post-secondary education because they feel it is too expensive or because they face too many other barriers to entry.

This is why it is critical that we join together to think about the big picture of education and work with others to advocate for a real plan that will develop the full potential of all Albertans. We need to see education not just in what it can do for us and our family, but as the key to diversifying our economy, improving the quality of life for all, and building Alberta's future.

After all, perhaps that three-year-old girl will one day be the welder who makes sure a high pressure pipe doesn't rupture and cause an environmental disaster, or who goes on to delight audiences around the world with her wonderful singing, or who is an integral part of a team of health professionals who saves my life 30 years from now. So let's take action now to make sure that this girl, and all of the other children of Alberta will be able to really reach their true potential.

Bill Moore-Kilgannon is the executive director of Public Interest Alberta, an Edmonton-based, non-partisan, province-wide organization focused on education and advocacy on public interest issues.



- 1) Low Flo Rida
- 2) Crank That (Supersoak) Soulja Boy Tell 'Em
- 3) Apologize feat OneRepublic Timbaland
- 4) Kiss Kiss feat T-Pain Chris Brown
- 5) Piece of Me Britney Spears
- 6) Thunderstruck
- 7) Sweetest Girl (Dollar Bill) Wycief Jean
- 8) Don't Stop the Music Rihanna
- 9) Through the Fire and Flames
 DragonForce
- 10) One Metallica







Santo's will make you feel like one of the famiglia

ANDREA DONNINI / unna@vueweekly.com

h," says the portly, old Italian gentleman in the entrance holding the scarred door, "you-ah, go-ah, diffrent-ly." He smiles affably and hobbles into the lounge while I head into the restaurant at Santo's Café and Bar.

Located in little Italy, the joint certainly seems like a run-down hangout for locals. With track betting and a full menu in the lounge, it's easy to see why so many are headed in that direction. I, however, am meeting a friend and her young nephew, neither of whom are particularly avid gamblers, so we'll be in the restaurant for the evening. I smile at the old man's retreating back and move through the worn entranceway, which smells of winter-wet carpet, to the restaurant.

At first glance, you'd question whether this was really where you wanted to go, but Santo's is very much a family-run, family-friendly kind of place. The afterthought of a dining room leads me to believe the food is going to be run-of-the-mill at best, but I rapidly prepare to be surprised as the scents of boiling pasta, garlic, tomato, wine, and yeast from pizza dough consume me.

Once my salivary glands have calmed down enough for me to see straight again, I notice the glass wall separating the restaurant from the lounge area. I see people gesturing across it, smiling, laughing, yelling to be heard. Parties at the tables in both areas are being welcomed by name by a casual staff. Babies are passed from table to table and I feel a bit like an interloper at a family party. I quick-

DAILY, 10 AM - 10 PM SANTO'S RESTAURANT 10821 - 95 ST, 421.1507

ly spot a table by the electric fireplace in the corner and take a seat. Within minutes, my dining companions arrive and we are quickly included in conversations with bordering tables about the weather, our backgrounds, the ages of various children and their delight in watching the faux fire.

WHILE MY FRIEND talks baby with a nearby table, I peruse the menu. It looks fairly ordinary, with a few twists like Italian Salad and Antipasto thrown in. The prices are low though, with nothing on the menu running over \$13.95—and that's for Veal Parmigiana. There is a small selection of sandwiches, the ubiquitous burgers and fries with gravy, a familiar list of pastas and dinner entrées, plus a daily special written on the white board I noticed in the entrance on the way in. I'm pretty sure I won't be eating liver and onions though, so I take a closer look at the pasta list.

Our waitress comes by to offer drinks and water and anything extra we might need for the 18-month-old currently pointing around the room crying "baby, baby." Apparently he's just fine with the family atmosphere. We order Diet Cokes (\$2) and a rocks glass with water, no ice, for the kid, since his sippy cup got lost in the back-seat void. Our requests are met without resistance and a genuine concern for our comfort. It's refreshing given the air



of reproach we're usually greeted with when the baby is along. Our drinks come to the table with some fresh, hot, Italian-style buns and butter that's actually warm enough to spread.

After some debate, we decide on the daily special Tomato Bocconcini salad (\$7.95) to start, and Tiramisu (\$4.25) to finish. For the between, I couldn't resist sampling the Liguine Carbonara (\$10.85), while my friend stuck with a classic, Spaghetti and Meatballs (\$11.95).

The salad is out fast and is comprised of great chunks of tomatoes, slightly underripe, and some of the freshest and tastiest bocconcini I've put my mouth around in awhile. The creamy texture of the cheese and the slight bite of the tomato is complemented by a light, basic vinaigrette of olive oil, oregano and red wine vinegar. Between the three of us, we polish it off pretty quickly, and I'm even forced to stop myself fighting the baby for the last piece of cheese.

with the salad demolished, goodsized plates of pasta are put in front of
us. I can smell the richness of the food
before I even twirl the fork through the
coated strands of dough. The Carbonara is chock full of carefully sautéed
onions and bacon, so much so I know
I'll be eating this for lunch tomorrow,

too. It's delicious, even if the bits of egg streaming through it were kinda disconcerting. My friend's spaghetti and meatballs are richly flavoured and far from skimpy—they're something I'd order again, and I'm not a spaghetti or meatball fan. My only regret about the main course was that we didn't accompany it with a glass of wine.

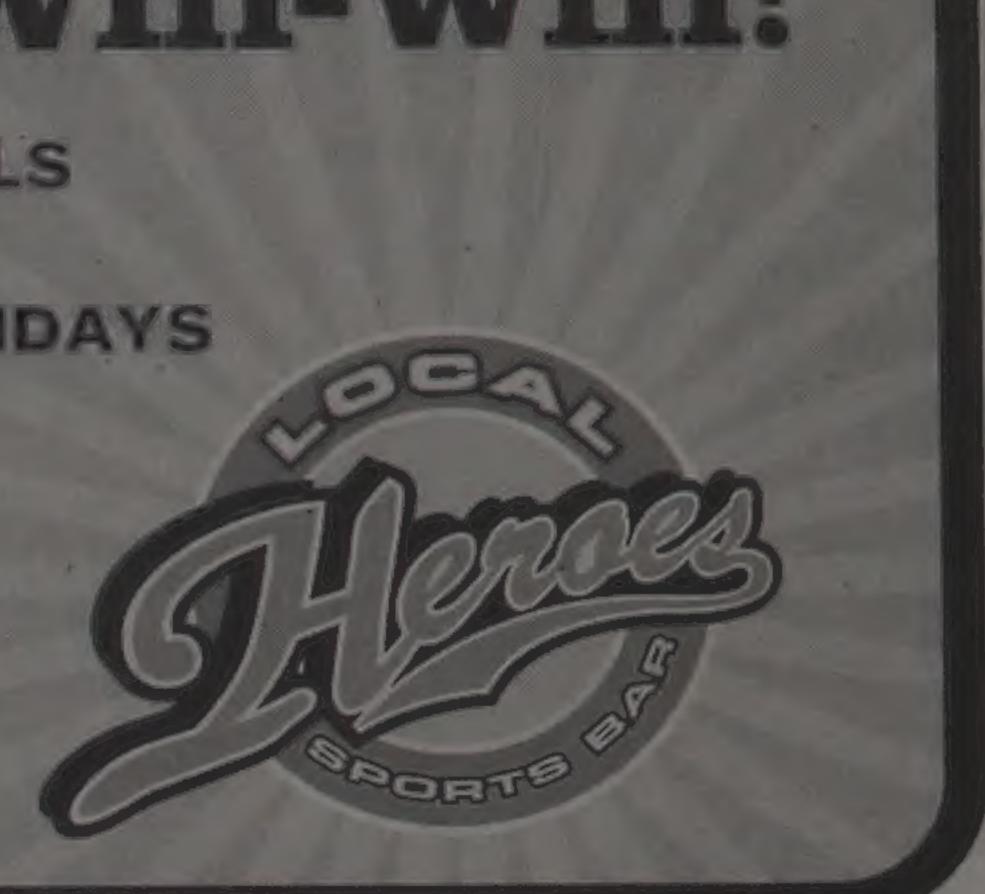
ing to Santo's, that the Tiramisu was one of the best in the city, so at the halfway point in eating my Carbonara, I pushed it slightly forward and sat back. The waitress, ever concerned with our satisfaction, was alarmed when she came back with pop refills, so I had to assure her that everything was fantastic, and I was saving room for the desert. She looked at me like it was the first time anyone's ever suggested such a thing.

Soon enough we're digging into the Tiramisu. It was just made, so the ladyfingers were a tad on the dry side—nothing sitting overnight wouldn't have cured—but the flavour was tremendous. This is Tiramisu just like my Nonna makes: fresh, coffeedipped ladyfingers, perfectly sweetened and whipped mascarpone with just a touch of whipped cream on the side and a light dusting of cocoa powder over the slabs. She'd be devastated that it had been cut into before it had set long enough, but proud that the maker had resisted the North American urge to over-sweeten or drown it in chocolate. It was the perfect cap to a dinner that felt-like a trip to a family home in Italy, all for the price of a meal. V

FOOD & SPORTS...
It's Win-Win!

- DAILY LUNCH SPECIALS
- HAPPY HOUR 4-7
- MOLSON NIGHT ON FRIDAYS
- KARAOKE NIGHT ON SATURDAYS

GREAT FOOD, GREAT FUN!
Fort Saskatchewan
Lakeview Inn & Suites
10115-88th Ave | P: 998-7888





TakeAway a great meal tonight

ELLA JAMESON / ella@vueweekly.com

Picture it: it's Friday night and the hockey game starts at 6 pm. You've got beer, friends and a good stash of potato chips, but there's no time for supper before the national anthem. Or is there?

You don't need more than a couple of minutes to swing by Tasty Take-Aways and pick up what owner and entrepreneurial newcomer Alana Simons describes as a "delicious, nutritious and ready-to-go meal." Simons will not only have your dinner prepared for you, she'll package it, send you on your way and clean up the mess.

Open for just over two months, this is Simons' first foray into business, but not her first job in the food industry. She's been a long-time server and has worked in the restaurant racket for over 13 years. She found herself making lunch one day for her daughter and her boyfriend and thought, "I like doing this." She enrolled in a micro-business training program and before long she was making and selling lunches to the students in her class.

The search for the ideal commercial kitchen found her a prime location just a few blocks from her home: just off 99th Street on 76th Avenue. Now she's prepping, cooking, and promoting her enterprise full-time from her new south-side digs.

The vast majority of her clientele come for the take-out, but she has several tables for those who want to kick back and enjoy a meal on site. Catering makes up a significant portion of her business as well. She has made appetizers for as many as 150 people, and offers everything from sandwich platters to hot entrées. If she could find the right person to work a few hours a day, she'd offer delivery service as well.

SHE SENDS A WEEKLY MENU out to an email list of over 175 customers; it arrives in their mailbox on Monday morning. Wholesome home-cooked meals—the kind you'd make yourself if you had the time—are her mainstay.



MON, WED, FRI UNTIL 5:45 PM
TUE UNTIL 4:30 PM, THU UNTIL 7:3
TASTY TAKEAWAY
9855-76 AVENUE, 298.EATS (3287)
ALANA@TASTYTAKEAWAYS.CA

Her regulars like the surprise factor in finding out what the specials will be each week.

Her recipes come from all sorts of sources, including customer requests. As Simons points out, flexibility is the key to her business: she wants input from her customers and is willing to adapt to their desires. "I keep encouraging people; bring your recipes and I'll make your dinner for you," she says. "I love cooking, so it's nice to be able to cook something that I know people are looking for."

In the morning she offers a breakfast on the go: muffin, fruit combo
and coffee or V8 packaged for takeaway. She has Italian sandwiches
ready to go first thing in the morning,
and by mid-morning she's serving her
homemade soup and daily sandwich

special. By noon she has her dinner special ready for pick-up and continues to offer it until closing.

She freezes her lestover entrées and soups, offering them to be taken and cooked from frozen. So if you missed last week's Layered Meatball Bake, for instance, you may get lucky and still be able to buy some.

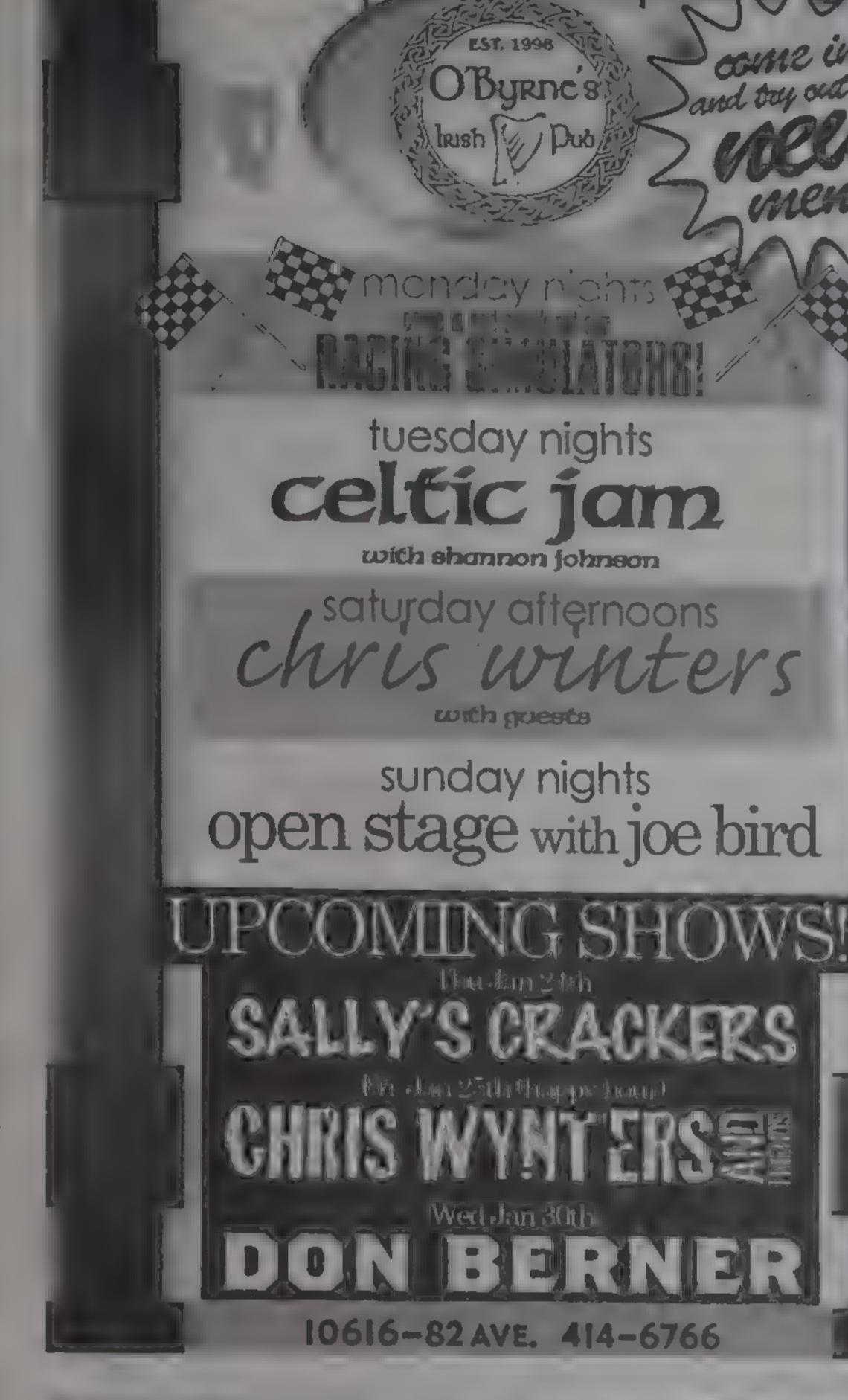
Simons hopes to open a patio in the summer, offering barbequed entrées as well. A liquor license in the summer will also increase traffic and encourage people to stick around. What else does this dynamic entrepreneur see in the future? Franchising, she says; but maybe not for a few years.

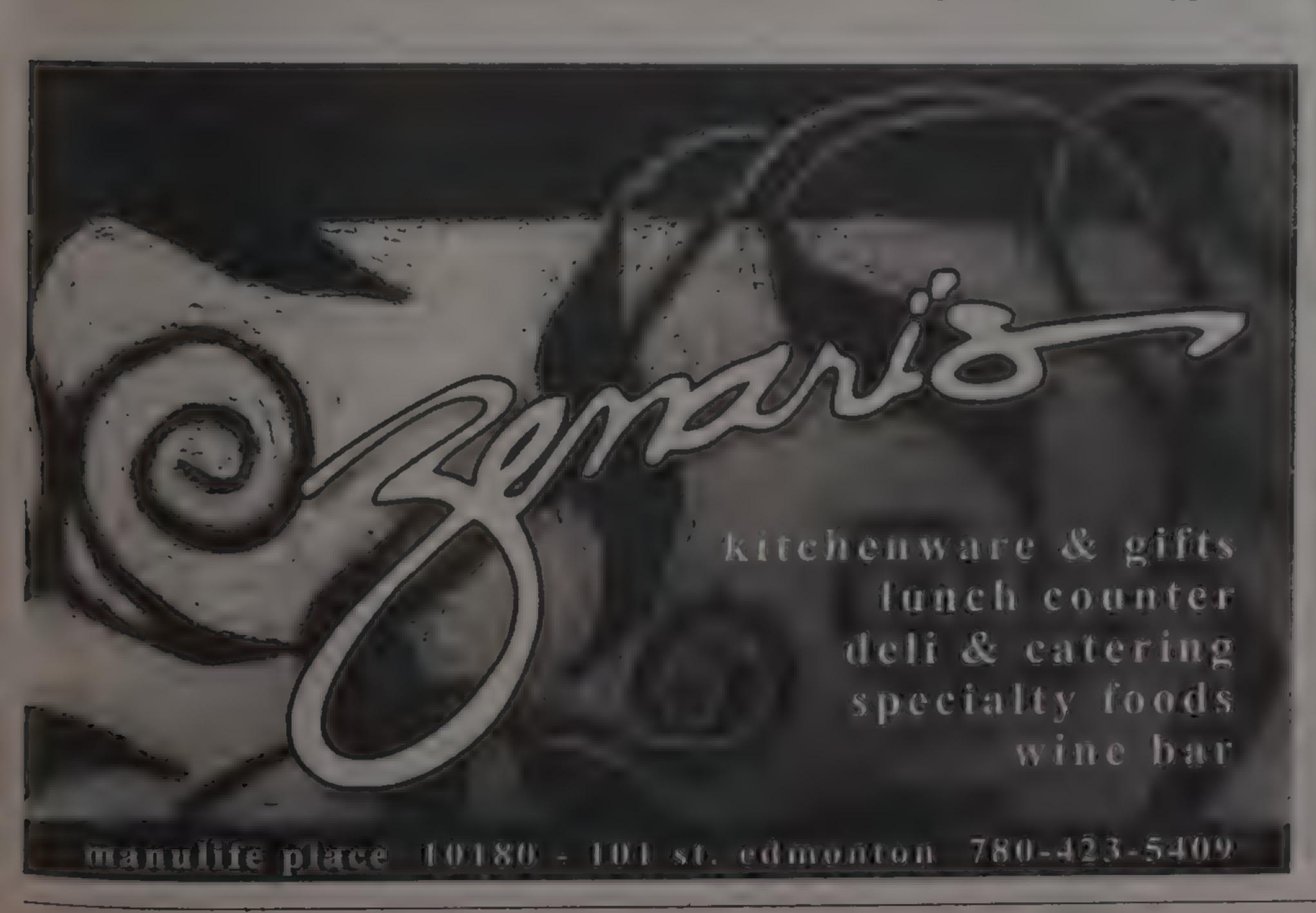
THE DAY I DROPPED BY to check out Tasty Take Aways, the soup was Lemon Lentil at \$3.75 for a 160z serving. I departed with a helping of soup and a large serving of the day's entrée: Chicken à la King with glazed carrots on the side for \$10.95. Every dinner entrée comes with a special treat for dessert, usually homemade cookies. "Life is too short to not indulge," Simons says.

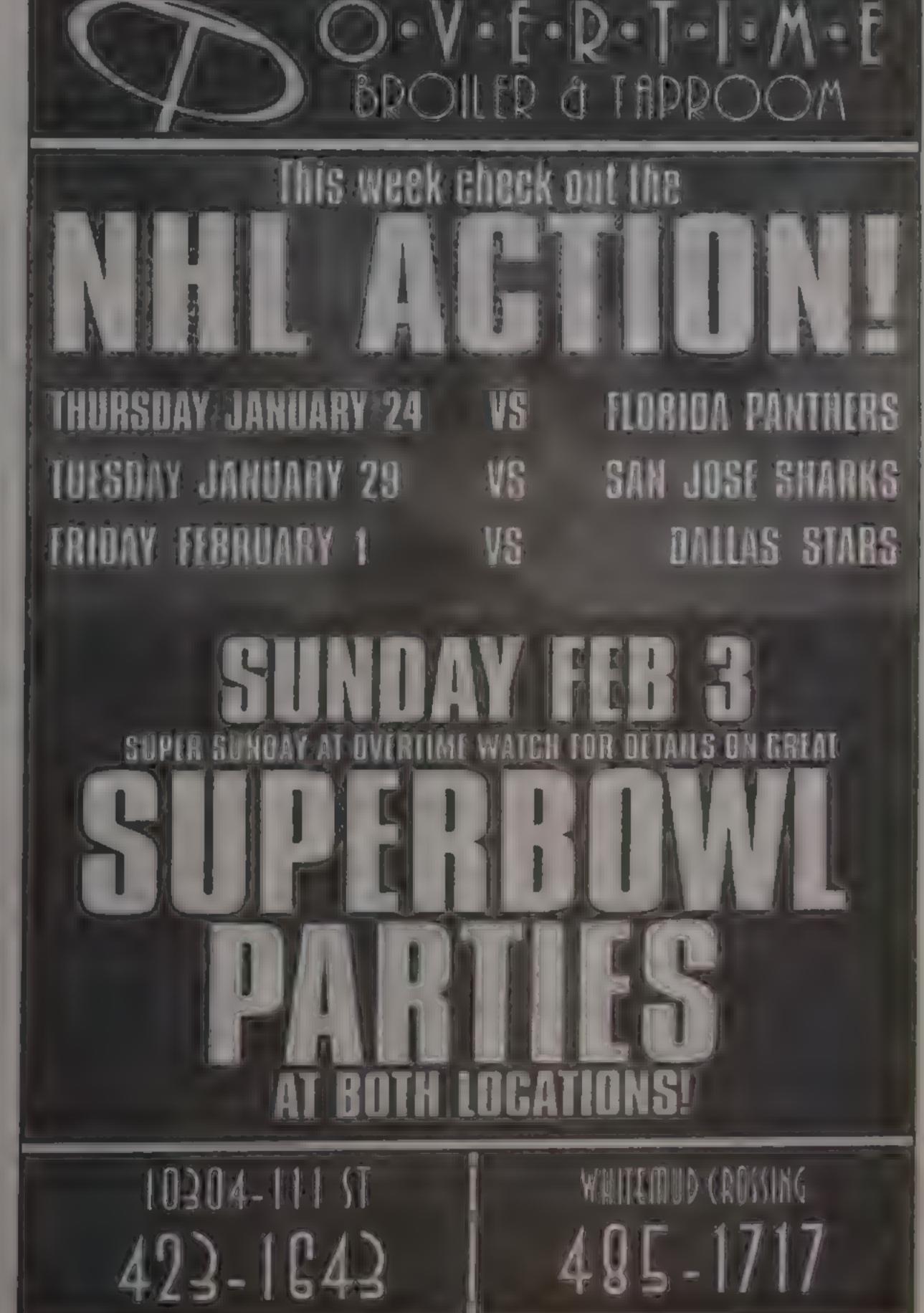
I took home my food and dove into the Lemon Lentil Soup first, savouring the subtle hint of lemon alongside the hearty richness of the lentils, bits of carrot and celery, onion and garlic. Topped with feta cheese and parsley, it was both luscious and filling.

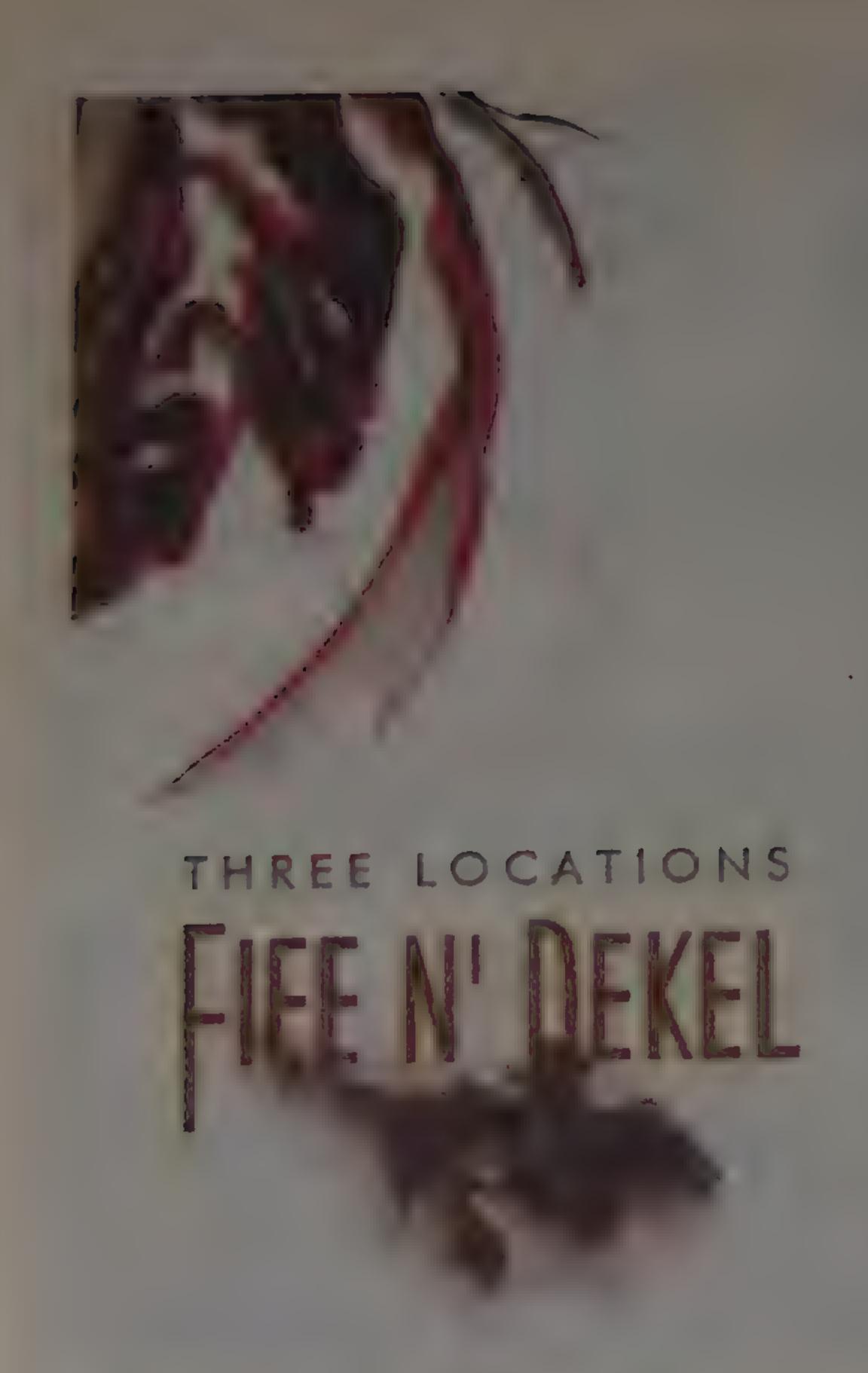
The Chicken à la King was creamy, smooth and absolutely teaming with bits of tender chicken breast meat. Elbow macaroni, mushrooms, and green and red peppers swam in a creamy white sauce. The side of glazed carrots was crisp and sweet with tangy mango flavor. This was old-fashioned comfort food at its best.

If all this wasn't enough, I had homemade chocolate chip cookies to enjoy for dessert. I can't remember the last time I made cookies myself, which is precisely what Simons' is banking on: home-made goodness without the fuss—and plenty of time to get home for the hockey game. •

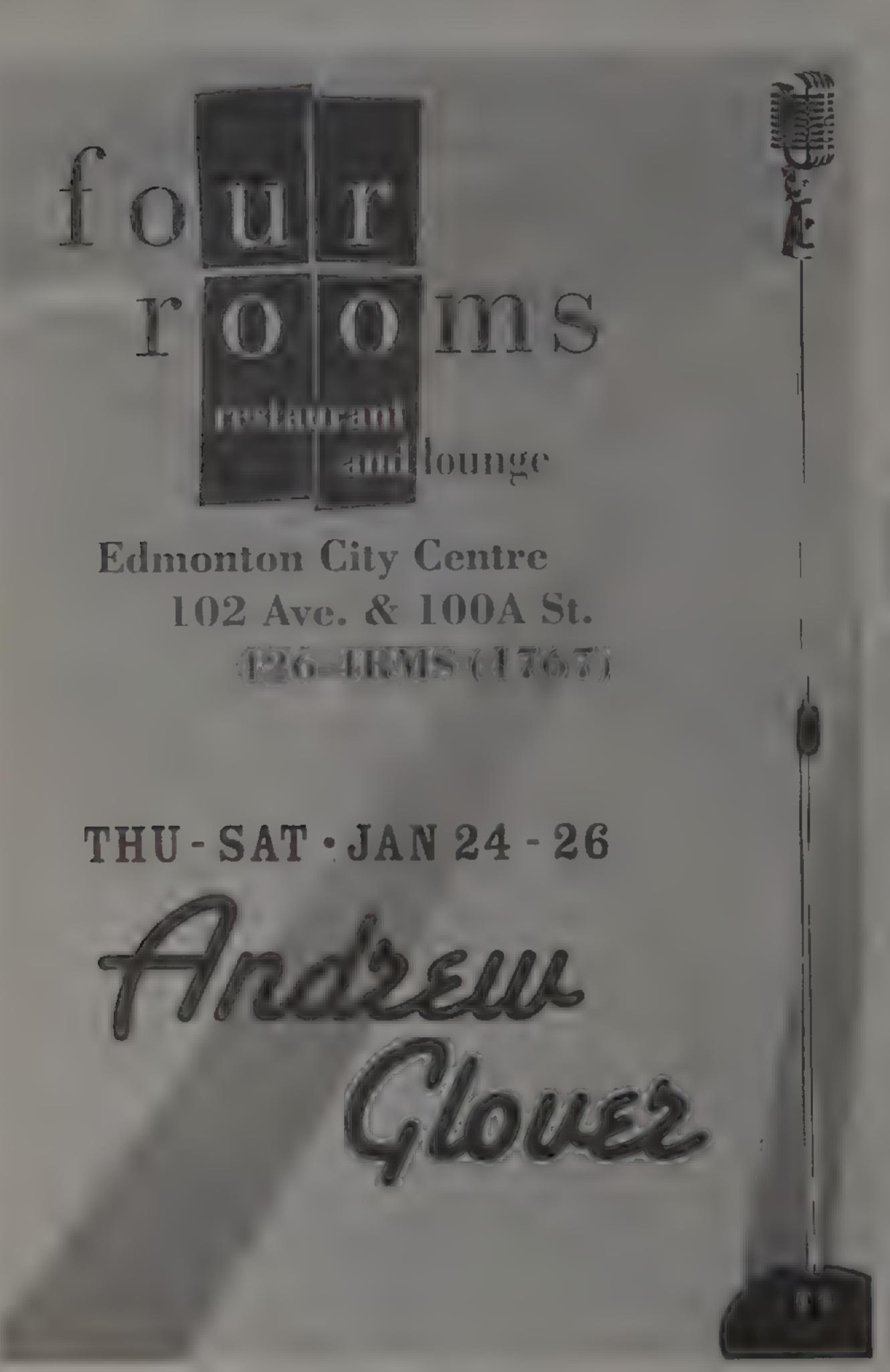


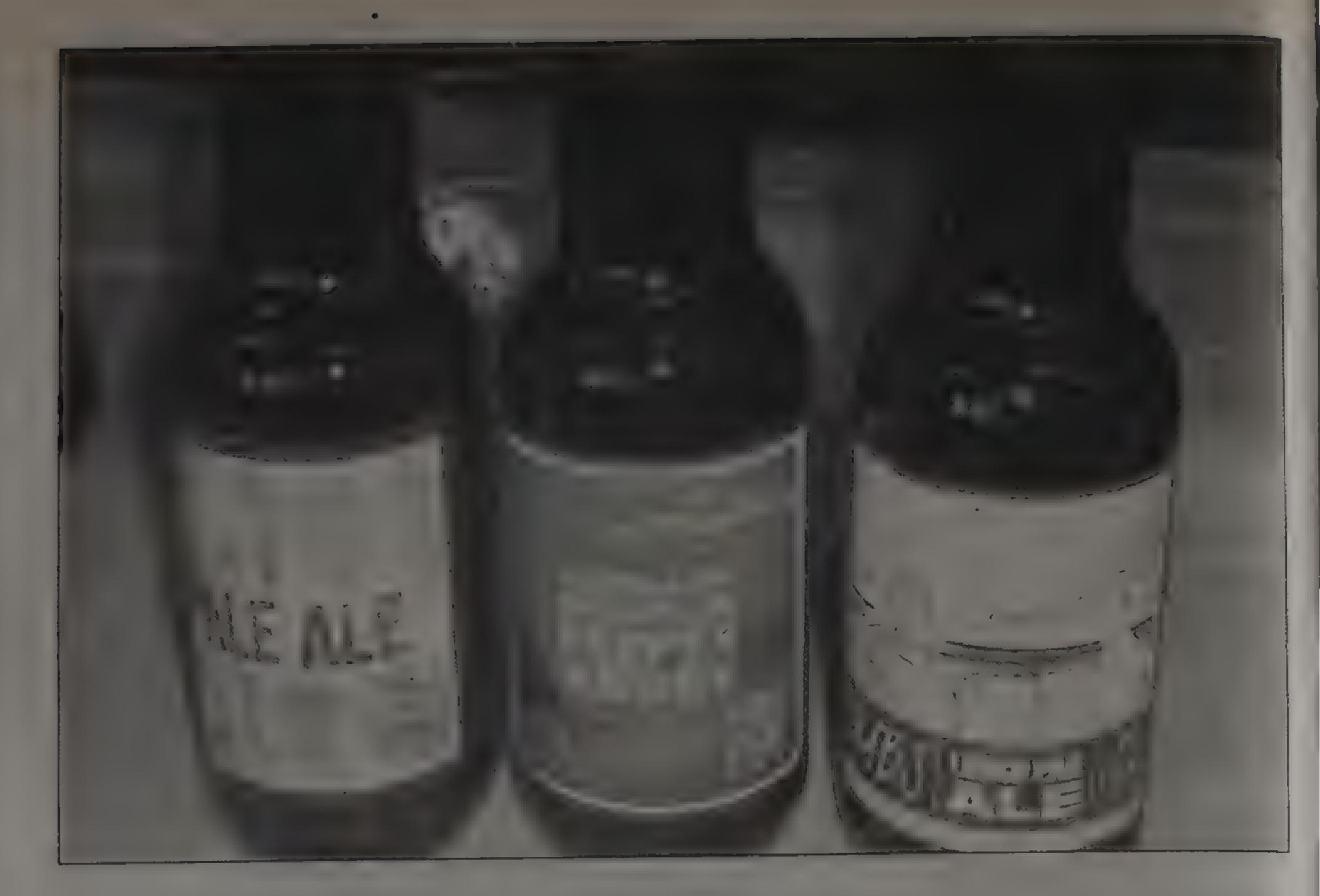






9114-51 AVE 10646-170 ST 12028-149 ST www.loveyoursandwich.com





Amber's is beer with an Edmonton touch

GREAT HEAD
JASON FOSTER
greathead@vueweekly.com

It's a long way from the packaging department at Molson's to being the head brewer at tiny microbrewery, but Joe Parrell couldn't have picked a better time to make the transition.

Parrell walked away from his job at Edmonton's Molson plant a razor-close two hours before the fated strike this past summer. As most Edmontonians know, rather than settle a fair deal with its workers, Molson shuttered one of the oldest breweries in Canada, throwing 150 workers out of work. And Joe Parrell would have been one of them—had he not run into Jim Gibbon, the owner of Edmonton's newest microbrewery,

Amber's Brewing, the previous spring.

As Parrell found out then, Gibbon is a walking, talking can of Red Bull—all energy and passion. Gibbon knows business. He knows marketing. He has a clear vision and plan for Amber's Brewing. But Gibbon needed a brewer. And that's where Parrell comes in. When offered the opportunity to be head brewer at Amber's, he jumped at it.

As Parrell explains, the decision wasn't a hard one: Molson's didn't allow him to explore the full brewing process the way his new job at Amber's does.

"Ive always wanted to brew. I never had the chance to do the creative side of brewing," he says. With Amber's one-person operation, though, Parrell now does everything. "Instead of going to meetings and talking about what needs to be done, here you just do it."

As for Gibbon, he has been working on

the Amber's project for two years now, crafting the company's identity, honing the marketing strategy and building the brewery. In December it all came to fruition, with the launch of its brewery in the old Wing's factory on 99th Street.

AMBER'S OFFERS three beers at the moment, with more in the works. The most interesting may be the Australian Mountain Pepper Berry Ale. It's a pale golden beer with the thinnest of heads. The aroma is intriguing, drawing you in with a hard-to-describe spicy fruitiness and grainy sweetness. It has some raspberry tartness, but also some light-coloured fruit aroma of pear and blueberry. Wheat also makes its presence known.

The base beer is light and somewhat grainy. But the dominant feature is the mountain pepper berry. It is supposedly a small, blueberry-like fruit native to Aus-





FIVE MORE FORKS

re Orginal Fare restaurants continue. their winter Fork Fest from Sun, Jan 27 -Thu, Jan 31. A chance to sample set \$20 or \$35 menus from some of Edmonton's test independent restaurants, including Culma, The Blue Pear and the Red Ox Inn, tis an event not be missed. Head down to or qualifare com for more information.

START WINE-ING

Capitals Restaurant in the Sutton Place Hotel (10235 - 101st) is maugurating its brand-new Winemakers Club with a tasting this Fri, Jan 25, at 2 pm On hand will be a selection of wines from the St Hallett Winery in Australia's Barossa Valley wine region, as well as Cap tals' head sommelier, to give you an introduction to wine tasting. Find information online at www.edmonton suttemplace com/Rest aurant.htm

Dish Weekly spills the beans on Edmonton's culinary scene Do you have some information local gourmands and gourmets just need to know? E-mail dish@vueweekly.com or fax 426.2889

tralia, albeit with a spicier note than the says, pointing out that his goal with more familiar berry. It's a subtle-tasting fruit, offering more in the way of mouthfeel than flavour. I find it dries out the beer and adds sharpness, almost but not quite acidic, to the beer. Unfortunately, the fruit also causes some astringency, which lingers after the swallow. All in all, though, it's an original beer that will stand out among boring blueberry wheat ales and such.

They also offer an unassuming Pale Ale. An orangey-gold beer with a moderate white head, it offers a subdued aroma of rounded malt sweetness and just a touch of hop. The malt is soft and biscuitlike with a low-end bitterness, though the hops are too timid for a full pale ale, not allowing the beer to reach its potential. They could withstand a bump to bring bitterness closer to expectations without losing drinkability, though overall it's a pleasant beer.

What may end up as their signature beer is Bub's Lunch Pail Ale, named in honour of Edmonton cartoon icon Bub Slug. Anyone who lived in Edmonton in the 1980s will remember the full-page weekly colour comic of that name in the Journal, which has since morphed into the nationally syndicated Betty. Bub was the cartoon symbol of Edmonton's heart—a blue collar, loveable guy who always found a way to get by.

Bub's Lunch Pail Ale is similar to the Pale Ale, light gold in colour with an enjoyable and understated clean malt flavour, but Bub's has an enhanced hop flavour and aroma—the familiar grassiness of the cascade hop variety. This adds a dimension to the beer, while remaining accessible to average beer drinkers.

BUB'S LABEL is festooned with a smiling, hard-hatted Bub with the High Level Bridge waterfall in the background. There's no mistaking this is an Edmonton beer, and that's exactly Gibbon's plan: he wants his beer linked to Edmonton and Edmontonians.

To that end, his marketing and packaging are sophisticated: using old family heirlooms, he has crafted an image for his beers that is deeply steeped in Edmonton's history.

"I want to make beer by Edmontonians for Edmontonians," says Gibbon. "Calgary: has Big Rock, Edmonton needs our own signature beer."

Of course, Edmonton already has the world-class beers of Alley Kat, a fact Gibbon is fast to point out.

"Alley Kat has done a great job," he

Amber's is not to compete with Alley Kat but to compliment their beers. Amber's appears to be aiming slightly more mainstream. Its beers are muted and cleancreating quaffable, affable pints.

With Alley Kat and Amber's physically only a few blocks apart on 99th Street, I wonder if the prospect of a craft beer hub in Edmonton surfaces. A number of midsized US cities such as Portland and Denver have developed vibrant beer scenes. with multiple microbreweries, brewpubs and diverse beer availability. Edmonton, especially in this boom, may be well positioned to create its own version in the great white north.

And maybe the timing couldn't be better: Molson has abandoned us with their plant closure, and Labatt continues to take us for granted. Right now could be the perfect time to open up some local beer space.

With the stable and dependable Alley Kat and the upstart Amber's (with possibly the fledgling Roughneck tagging along), are we possibly seeing the birth of a local beer scene worthy of boasting? It's too early yet to tell, but isn't it a joyful thought to contemplate? World-class local beer made right here in Edmonton that people flock to drink. The day may yet come. V







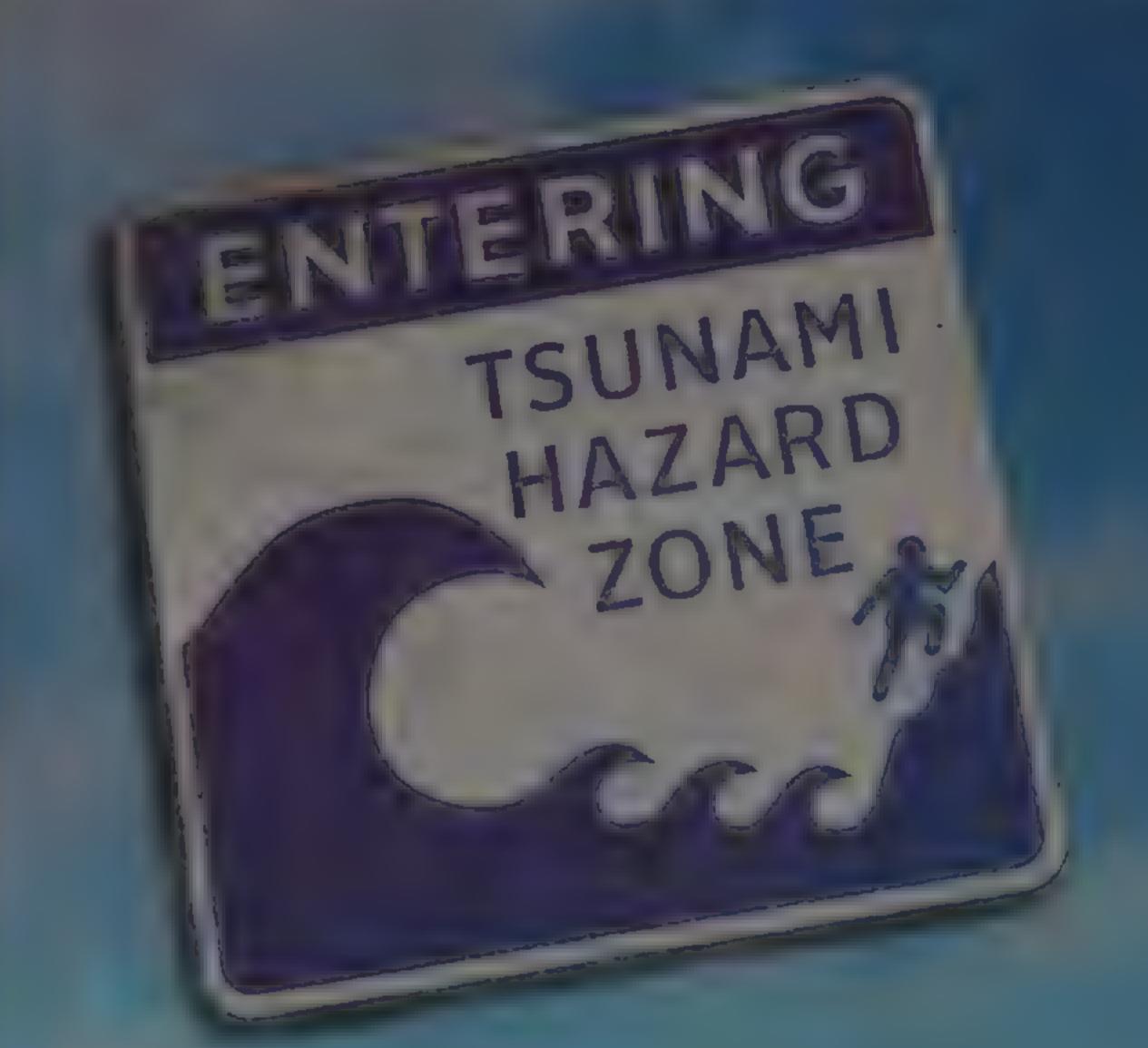


Whatever you're in the mood for.

Calgary Trail . St. Albert Trail West Edmonton Mall • Kingsway • 170th Street

moxies.com

RIDERS ON THE STORM



mile in the state of the state

tsumami warning signs posted along the highway and at elevation over 10 metres annual snowfall. This is Vancouver Island in winter. Some people make trips to vatch the winter storms, but my friend and I had come for a different reason: to ride them, sking at Mt Washington and surfing at

Tofino in the same trip. We even had designs to do both in the same day.

What we didn't count on was the mother of all storms. Forget lions and lambs. It was a dragon, fuming clouds and lashing winds, waves like hard scales on its back. We rode right into it, all teeth and adrenalin, seeking the treasure buried at its heart: storm riding unparalleled. And we found it, in the moun-

the sea pitch black. Road weary, we slept in the car on the way. We woke to the ferry's public address system announcing our arrival in Nanaimo. A little after 10 am we got to the Mt Washington parking lot, stripped down and changed right there. A rare bluebird day was shaping up for New Year's Eve, crisp skies casting the mountains into sharp, rugged relief. This was the proverbial calm before the storm.

THE RESORT IS RANGED along the base of a broad mountain face with over 1600 acres of riding terrain and a maximum vertical rise of 505 metres. From the lodge, the most accessible chairs are the Eagle quad and Whiskey Jack triple. We didn't know where to go first so we followed basic skier's principles and chose the Eagle. When in doubt, head for the

Riding up, we learned from a couple local kids that the place to go was the Outback, one lift over. Off the chair we banked hard skier's right, traversing onto West Basin, a steep gladed pitch. I had to work a little bit

and the state of the collection of the collectio

once we were in nothing could drag us back—not hunger, thirst or fatigue. Instead of removing trees, much of Mt Washington's glading involves cutting off tree limbs. It seemed odd at first but I quickly realized how

effective it was as I hurtled between tall ever-

front side had been busy the Outback was

green trunks.

The chair closed at 3 pm, half an hour before the front side lifts. Softening daylight framed the ridge as we headed back, primed for après. It was the last time we'd see the peak of the mountain.

"They're calling for a true La Niña this year," Brent Curtain, Mt Washington's media liaison, informed us. "The winds have been

CONTINUES ON PAGE 16



Shelter from the storm, part 1

a COURTENAY

JEREMY DERKSEN / snowzone@vueweekly.com

A hard day's riding at Mt Washington can leave you feeling weathered, but wind, snow and cold are quickly banished from your psyche when you enter the newly built Old House Village Suites in Courtenay, BC. The small boutique hotel opened Jul 2006, and has 34 luxury suites available starting from \$159 per night. It's centrally located in the small town, yet feels like it could be on the mountain with its wood and stone ambience. Despite this type of interior becoming more common, the Old House looks and feels authentic,

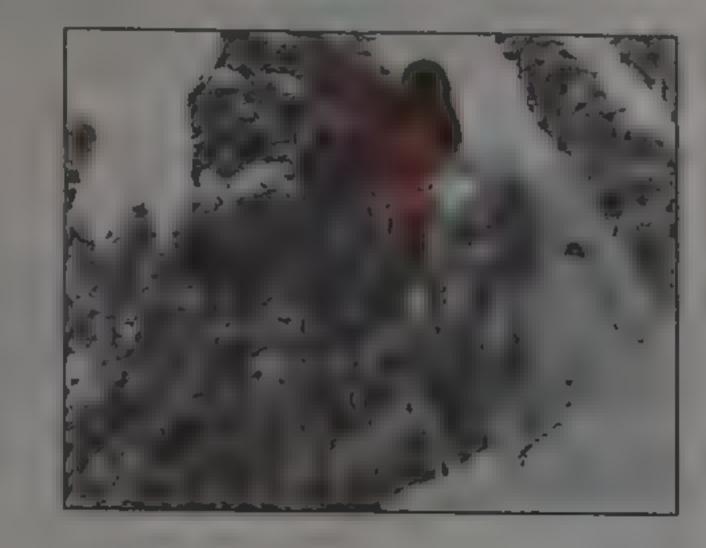
probably because the furniture and timber frame construction were built by Canadian craftsmen using mostly local products.

We felt at home right away, relaxing in a suite with full kitchenette, flat screen TV/DVD and even a washer and dryer. While we were excited by the comforts of the room, the washer and dryer were by far the best finds given the time we'd already spent on the road. Without that, it would have been an uncomfortable drive home on day 10. As it was, our stay left us feeling refreshed and smelling clean again, ready to hit the slopes. Conveniently, the excellent Tomato, Tomato restaurant across the hotel's back garden offers divine upscale cuisine in elegant, intimate settings.

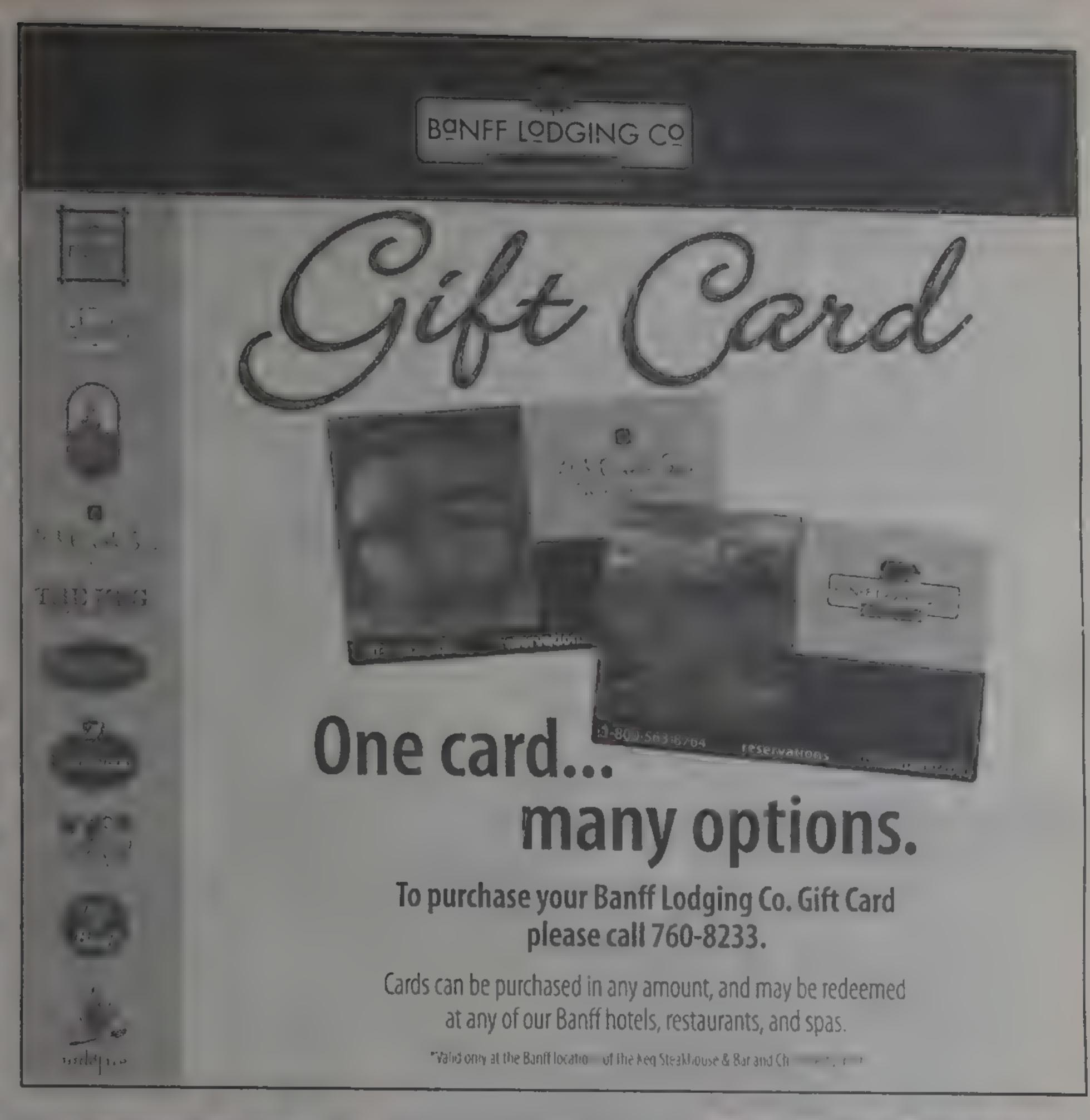
Learn Jibs and Jumps In Jasper

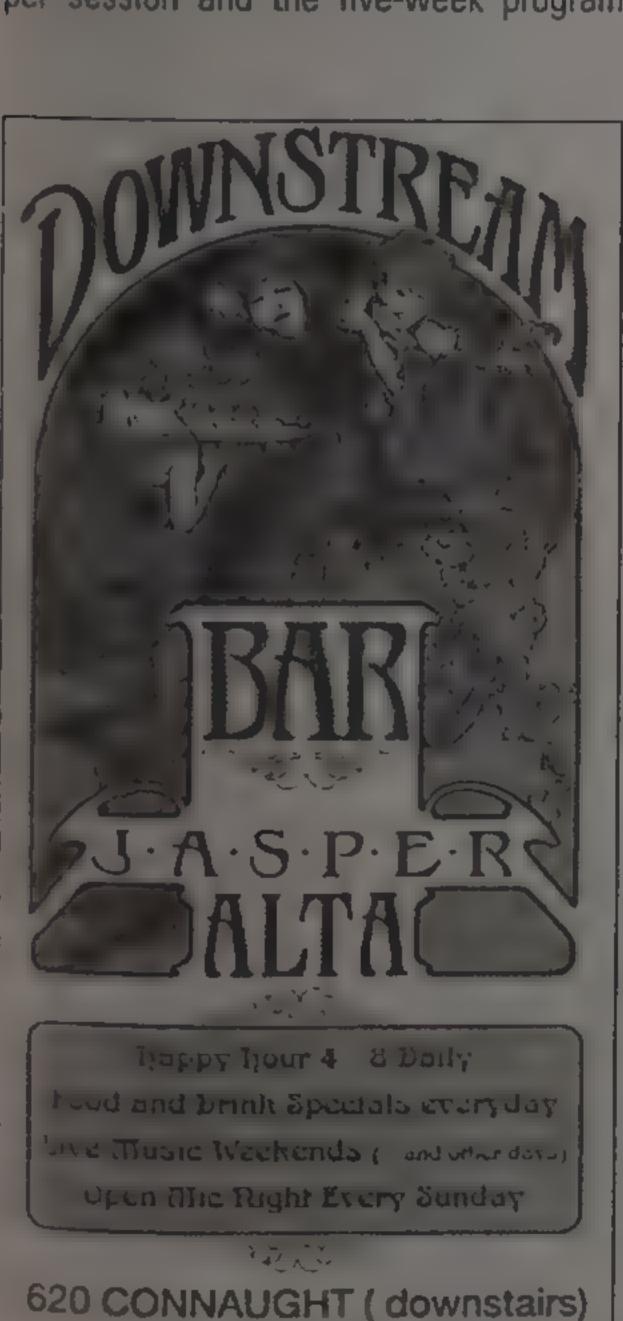
HAMI GULLES hart@vueweekly.com

Marmot Basin has a new Freestyle Center, home to CASI instructor and Freestyle Coach Adam Giles and several more certified park instructors. Together they are introducing a number of programs for boarders to hone their skills. The programs consist of one-day weekend sessions and are limited to a seven-to-one student-instructor ratio. For those of you just getting into park riding there's a skills program that introduces safety, etiquette, rails, boxes and air. The "Progression Session" is for more experienced riders who are already comfortably riding in the terrain park but are ready to get to the next level of harder tricks and bigger air. If you are really serious about improving your game then the five-week "Jumps and ... Jibs with Giles" program is the one for you. Starting on Sun, Feb 3, students will have the opportunity to learn and practise ollies, noilies, shifties, butters, jumps and many more. The day programs are \$63.60 per session and the five-week program

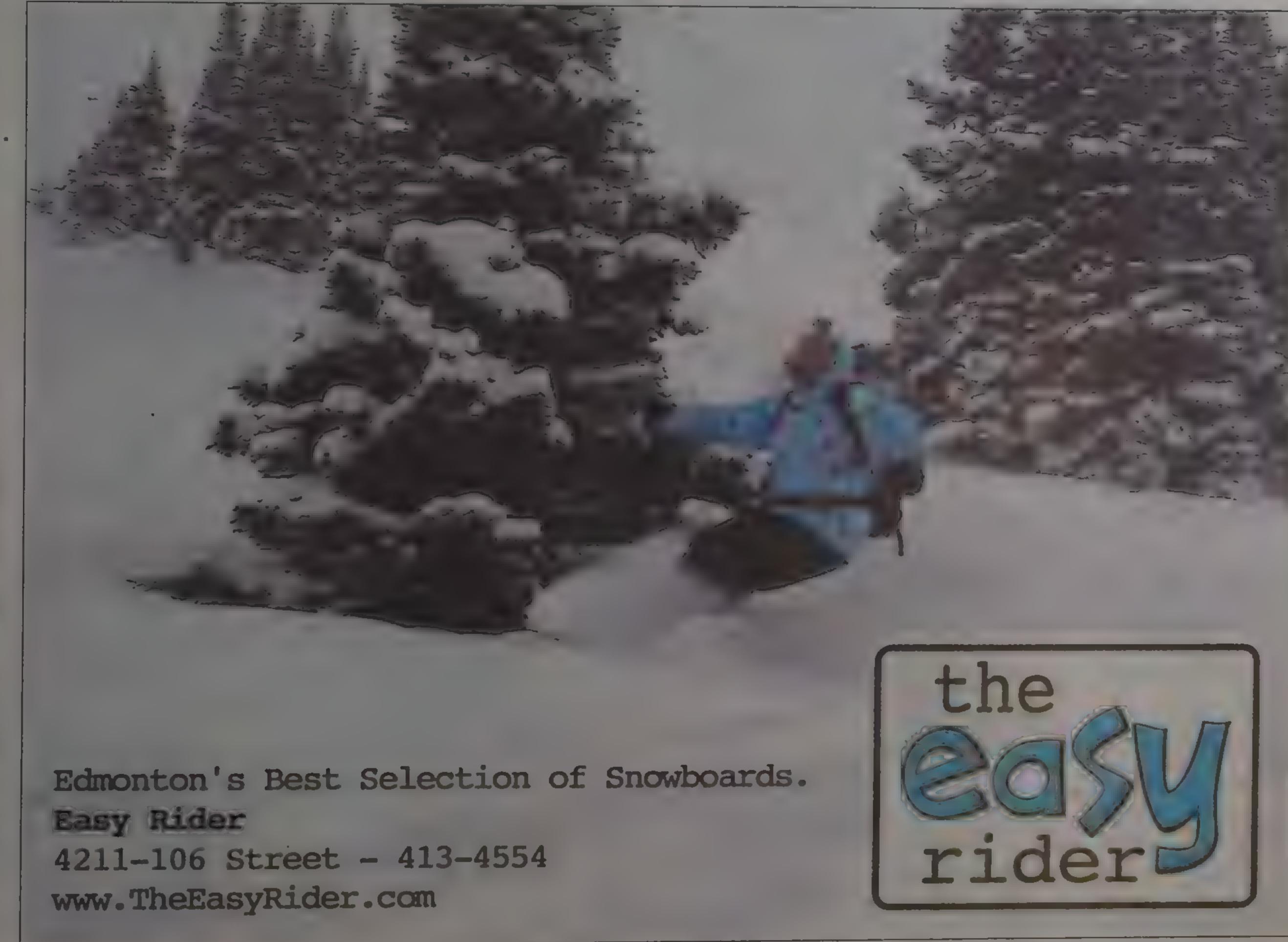


will run you \$264.99. If you want to register or get more information, call 1.866.952.3816.





852-9449



STEAL TRANSPORTS

CONDITIONS REPORT

Local

Rabbit Hill — 60cm base, 3cm new snow. All runs and lifts open. Next park competition on

Snow Valley — 60cm base, no new snow. All runs and lifts open.

San Ridge — 60cm base, 5cm new snow. All runs and lifts open.

Edmonton Ski Club — All runs and lifts are open.

Alberta

Casdo Mountain — 71-221cm base, 5cm of new snow. 5 lifts and 61 trails open.

Lake Louise — 135-145cm base, 6cm of new snow. All lifts and 123 runs open.

Marmot Basin — 99cm base, 5cm of new snow. All lifts and 78 runs open.

Mt. Norquey — 60-85cm base, 15cm of new snow. All lifts and runs open.

Makiska — 90-105cm base, 35cm of new snow. All lifts and 26 trails open.

Sanshine Village — 135cm base, 10cm of new snow. All lifts and 101 runs open.

Tawatinaw — 60cm base, 8cm of new snow. 4 lifts and 23 runs open.

B.C

Apex — 182cm base, 28cm of new snow. 4 lifts and 67 runs open.

Big White — 192cm base, 7cm of new snow. 14 lifts and 90 runs open.

Femie — 221-234cm base, 3cm of new snow. 9 lifts and 112 runs open.

Kicking Horse — 154cm base, 14cm of new snow.

Kimberley — 130-150cm base, 3cm of new snow. 5 lifts and 80 trails open.

Mt. Washington — 408cm base, no new snow.

Panorama - 73-109cm base, 8cm of new snow. All lifts and 120 runs open.

Pewder King — 200-339cm base, 8cm of new snow.

Red Mountain - 175cm base, no new snow. All lifts and runs open.

Revelstoke — 188-201cm base, 3 lifts and 27 trails open.

Silver Star — 105-175cm base, 2cm of new snow. 11 lifts and 115 runs open.

Son Peeks — 143-182cm base, 16cm of new snow. 12 lifts and 122 trails open.

Whistler/ Blackcomb — 221cm base, 8cm of new snow. 23 lifts and 126 groomed runs

White Water - 204cm base, no new snow. 3 lifts and 11 runs open.

U.S.A.

49 North — 195-279cm base, no new snow. 2 lifts and 68 runs open.

Big Sky - 125-184cm base, 20cm of new snow.

Crystal Mountain - 173cm base, 45 runs, 7 lifts open.

Great Divide - 76-102cm base. 80 runs open.

Lookout Pass — 213-307cm base, no new snow.

Mt. Spokaca — 183-239cm base, 5cm of new snow. All lifts and runs open.

Schweitzer Mt. - 168-256cm base, no new snow. 8 lifts and 70 runs open.

Silver Mt. Resort — 139-262cm base, no new snow. 7 lifts and 72 runs open.

Son Valley — 81-168cm base, no new snow. 18 lifts and 62 runs open.

All conditions accurate as of Jan. 23, 2008





VANCOUVER ISLAND

CONTROLL FROM PAGE 14

coming southeast off the Straight, and that's when you'll get your Mt Washington metre, often in a 24-hour span. And the temperatures have been a little cooler than normal so the snow conditions are great."

As it turned out, a metre—and more—was already on its way.

FAT TEDDY'S Bar and Grill was swarmed for New Year's. We ended up sharing a table with strangers and making friends over pitchers. A group of girls—including some UK tourists—dragged us into doing shots for "Irish New Year's." By the time we got back out it was dark. Temperatures had dropped and snow swirled around us—the precursor to a heavy snow system. The Whiskey Jack was still spinning, one of the hill's two night skiing lifts.

orange cloud of snow, taking several turns on the main run before I noticed that the floodlights shining on either side of the trees shed enough light into the glades to make night-time tree skiing possible. I've had a fair bit of riding experience in my time, but this was entirely new to me. The artificial light brought out definition in the snow and it ended up being one of my best runs of the day.

It was late in the evening when we finally arrived, exhausted, at the Old House Village Suites in Courtenay. Timber framing, grey tile and subdued earth tones give the building an elegant, mountain feel and the first class service made us feel immediately welcome. In our cosy suite, we threw on a ski film by Teton Gravity Research and cracked a couple cold ones, the end of a great day.

overnight. New Year's Day, high winds and snow obscured visibility. The peak was shrouded in thick snow clouds. The winds shut down the upper lifts,

crowding the bottom of the hill. Rather than spend the day on the lower mountain, we decided to chase the storm to Tofino, calculating that the winds would make for good surf.

On the way, we almost joined in the Port Alberni polar bear swim with some 100 crazed locals. We arrived just in time to watch the splash down—a good sign that we weren't as crazy as some people had thought when we told them about our plans to surf in January. Not that anyone stayed in the water long.

As we drove into Tofino, winds gusting up to 90 km swayed the trees. Rain pelted the windshield. The wave warning was posted extreme. Though it was too late to surf that day, it boded well for the next. It was near dark when we arrived at Middle Beach Lodge just outside of town, right on the coast. The rain was coming down hard and the surf roared just beyond the main building. We headed for the deck to catch our first glimpse of the monstrous rollers below, framed by sandy beach, jagged cliffs and humid, green forests. I slept well that night in the Lodge's rustic luxury, revelling in the kind of comfort reserved for those who have seen, felt and been stirred by the storm.

THE NEXT MORNING we got to Pacific Surf School before it opened at 9 am. While waiting, we pulled out the long-boards we'd brought with us for just such an occasion. Rolling hills, well-paved roads and sparse traffic make Tofino a great place to longboard.

We caught good speed winding along Campbell Street, the main road, and in behind the shops closer to the harbour. The temp hovered around a balmy 2 C, and cruising conditions were perfect.

Skateboarding is a popular sport among the locals and most surf shops sell skateboards as well. Local surfers and boarders were a driving force behind the design and construction of a large skate park, the Tuff City Skatepark, on Campbell Street.

Pacific Surf owner Jay Bowers got in just after 9 am, Tofino time. A veteran

surfer and long time resident, he has the laid back attitude of a Tofitian but underneath he brims with coiled energy and intensity. He was efficient and fast as he whipped around the shop grabbing suits and boards, giving us instructions and guidance for finding the best surf all the while.

"The best time for us as surfers is the winter because of the storm generation, the wind and swell," he said. "It's an element Canadians aren't used to. Most people think they're going to freeze, but new wetsuit technology is amazing and the water temperature doesn't vary much between seasons. It's four degrees colder at most."

We were out at Chesterman's Beach by 10 am, struggling amidst tight sets and frothing whitecaps. I got up a couple times, but was soon drinking sea salt broth, pitched back and forth by the unforgiving sea until we broke off for lunch.

We were back in the water at Cox
Bay around 4 pm. Longer troughs at
Cox made for better riding. Salt spray
tasted like victory as I rode a soft, bubbling wave toward the beach.
Swimming back out, I looked out to see
the sky darkening under heavy cloud.

Further out, waves surged up over two metres. Out in the distance, a lighthouse beacon blinked at us from a lonely point in the grey-white ocean, the single quivering flame of a candle amidst a black tempest. A solitary flash of comfort every 10 seconds didn't keep us from submerging more times than we could count.

We trekked up the beach in the darkening twilight under creaking conifers. The cold began to creep in as we peeled out of our wetsuits in the dark, deserted gravel parking lot.

aggressive schedule to keep, since we planned to surf the morning and ski the afternoon. We were in the water by 8:30 am. Middle Beach Lodge is situated on McKenzie Beach, one of the smaller, more protected beaches in the area, but when the surf is big it's an excellent spot. It was a short walk

to the beach along a boardwalk path through the forest.

Reports called for high winds later in the day and the waves were coming in hard and fast, but for some reason it seemed easier than the previous day. A big wave barrelled down on me, breaking as it came, and I paddled hard until I felt the tail of the board lift. In one fluid motion I was up and ridning, settled firmly on the board. This, I thought, is what hooks me every time.

Bowers greeted us as we returned our boards, asking how it went. Compared to the surfing I'd done there in the summer, I said, winter surfing was more difficult. Bowers agreed that with tighter, bigger waves and the heavier wetsuits needed to stay warm, it can be tougher to winter surf. But, he pointed out, this has benefits: "there's greater resistance, so it's strength building. When we go to other places in the world, we paddle circles around other people."

I had to agree. I couldn't wait to do it again. And Tofino is one of the best

places in the world to do it. "We have world-class surf and we can surf every day," he said. "Clean water, smaller crowds. It's a great adventure here."

We hit the road and reached Mt Washington again in the early afternoon. In our absence, the hill had accumulated nearly a metre of snow. We had enough time to load a chair and get in two powder perfect runs in near white-out before retreating to Fat Teddy's again.

THE LAST DAY we almost got stranded. The hill had been hit with over a metre of snow in four days and it just kept coming. On the road up snow walls reached nearly three metres. When we raved to Curtain about it, he laughed. "One year we took a picture of a guy standing on top of a snowcat and the snow is still above his head," he said.

Road clearing crews were doing laps 24-7 to keep the road open. Luckily, the roads stay in pretty good shape because it's managed by the province, Curtain explained. Still, it's wise to have tire chains if you're going

up on a snowy day.

We had to catch a late afternoon ferry, but we still tried to squeeze in as many runs as possible. At 2 pm, after skiing fresh lines all day, we got back to find the car completely snowed in. And we weren't the only ones. Even with several of us pushing and rocking the vehicle, we couldn't get out.

Soaking wet, we went to the cat shop to ask for shovels. The place was filled with thick diesel fumes and dust. We pleaded our case with the mechanics and they loaned us a couple shovels. For the next 45 minutes we dug and pushed. No one complained; everyone just accepted that for these conditions, you have to pay some kind of price. Pulling together, we rescued ourselves and several others from the deep, drifting snow.

In the end the storm lasted almost a full two weeks. It was hard to leave as abundant, fresh powder continued to blanket the mountain, but I understood.

On Vancouver Island, when you chase the storm, it finds you v

Shelter from the Storm, part 2

TOFING

JEREMY DERKSEN / snowzone@vueweekly.com

Riding the stormy winter waves is taxing, and it's best to have a place to take shelter when night sets in. Middle Beach Lodge is the perfect refuge, an oasis set in dense forest overlooking a wave-thrashed section of rocky coast and the sandy, protected shore of McKenzie Beach.

With its proximity to McKenzie, the lodge is a prime location for surfers. You can suit up, grab your board and walk down to the beach. It also offers exceptional service and the best continental breakfast I've experienced—fresh baked croissants and cinnamon buns, boiled eggs, fruit and juices, teas and coffees. In the evenings you can enjoy fresh cookies and a glass of dessert

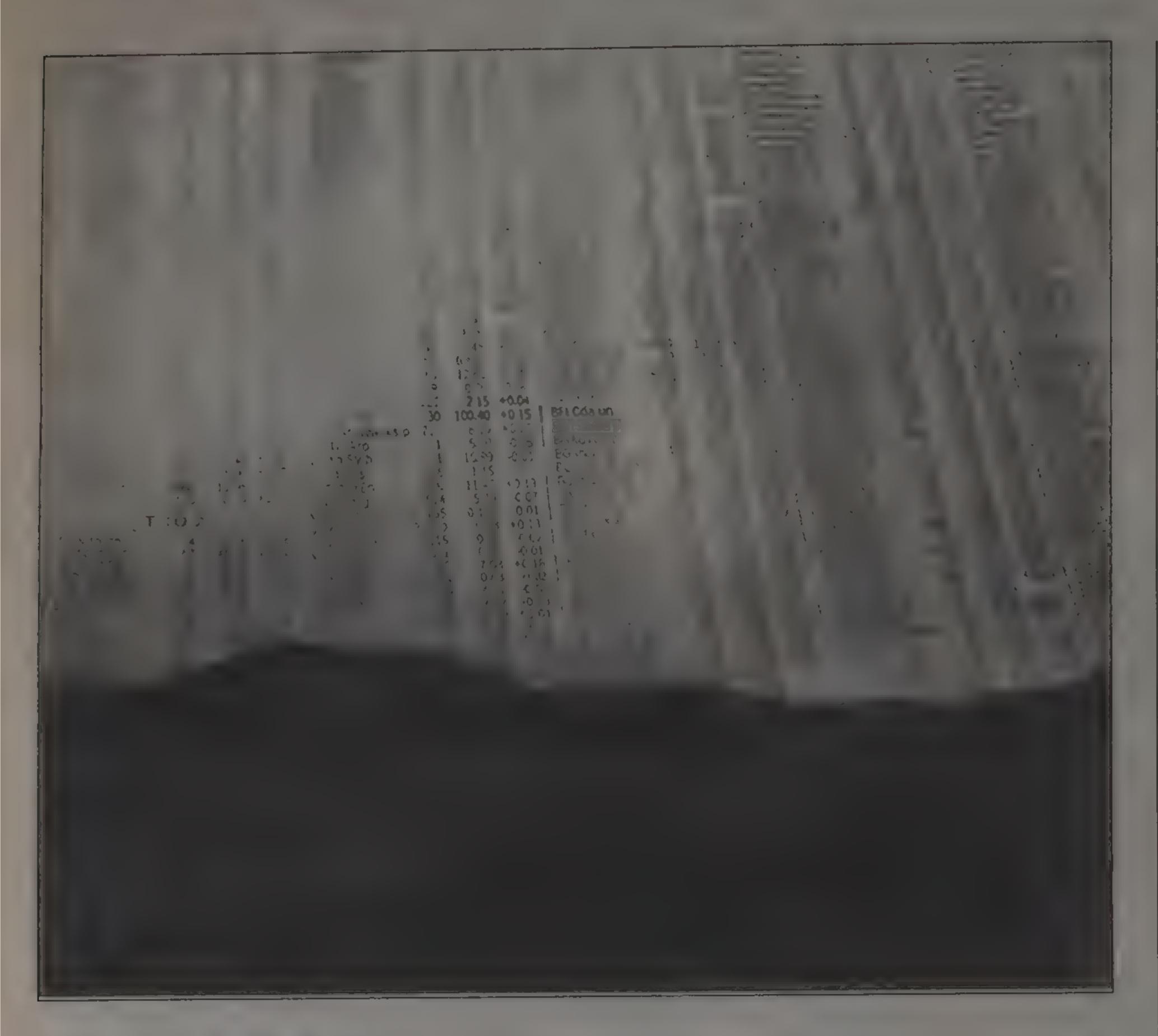


wine, play some chess or read a book in front of the large stone fireplace. Rooms are clean and comfortable. The décor is simple and earthy, full of nautical apparatuses—antique compasses and maps—and wood furniture.

in the off-season (Nov - Mar), a single room starts from \$120 per night. Or you can rent a full cabin—featuring private outdoor hot tubs and ocean views—for around \$300 per-night Check middlebeach.com for details, prices and availability.







This LAND is Christensen's land

AMY FUNG / amy@vueweekly.com

t times, art is not about the final product but about the Aprocess and research that leads to tangible objects. LAND RE:PRODUCTION, by Edmontonbased artist Megann Christensen, is a prime example of an art exhibition conscious of its own incompletion Currently exhibiting in the ProjEx Room at Latitude 53 Gallery, LAND is a culmination of new and old ideas melded together by the artist. Toying with big ideas of sacrifice, landscape, identity and globalization, the works in progress include a series of paintings completed this past summer that point to far greater research yet to be completed

Turning her interests onto the political fields of surveillance, capitalism and the role of sacrifice and identity, a plain piece of paper with a sprawling thought web begins the exhibition. The sprawling thoughts match the ambition of the room where ideas have not been connected beyond their proximity to each other. There is an image of the excavated Tollund man, largely believed to have been a human sacrifice, that does not compliment the corporate mentality that the artist is striving

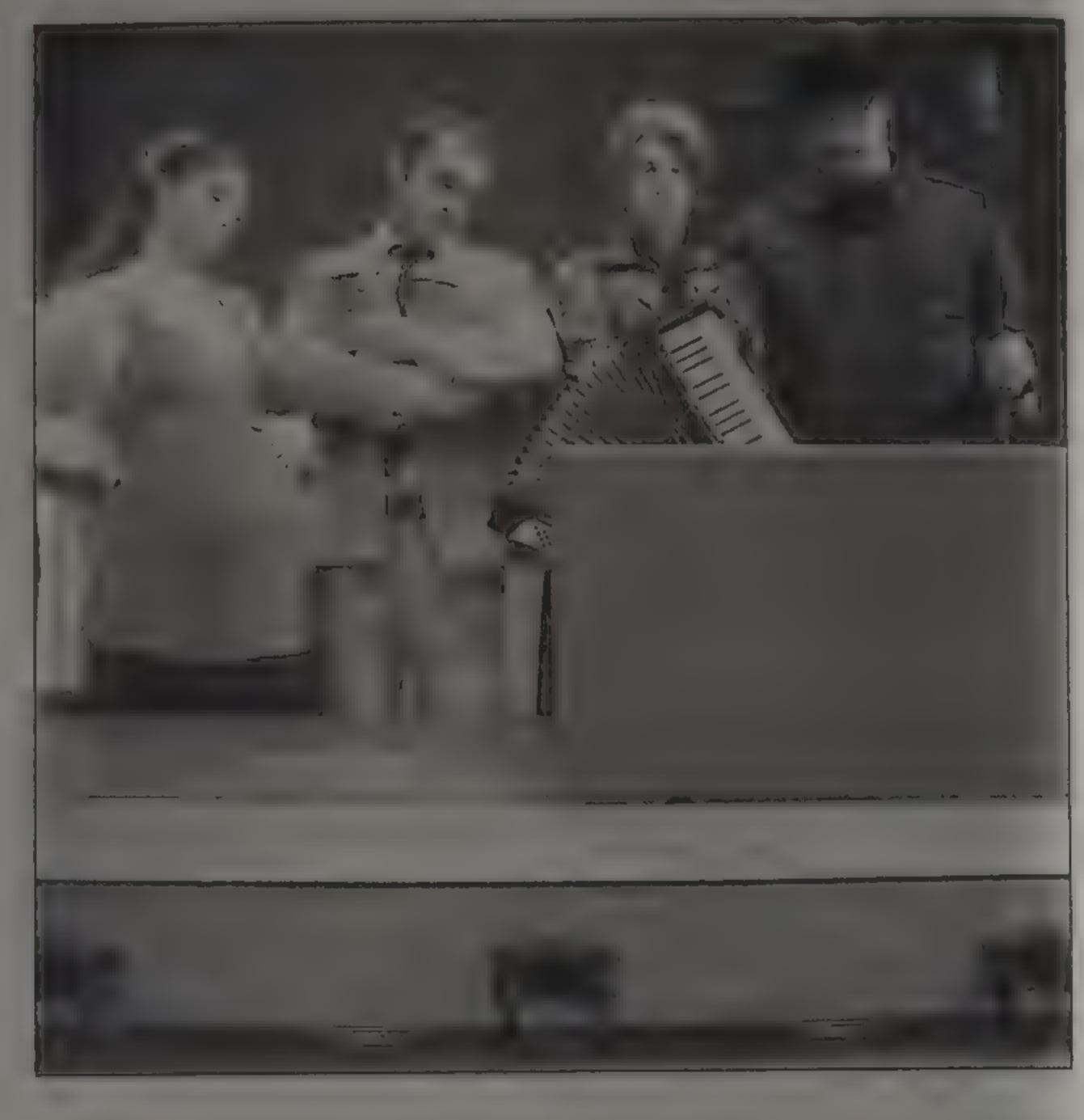


towards. But Christensen is putting out these ideas to generate feedback, going so far as mounting a semi-started canvas with grid lines still intact, which she will return to once the exhibition ends.

By far the most interesting works at play are the series of photographs documenting the process from digital imagery to manipulated digital imagery and the stages in between. Taking note of the formal evolution of a single piece of work, the snapshot presentation traces the step by step intuition behind a painting, "HMLND01," on the adjacent wall. The title nods to the painting's digital origins, but the digital has roots in something more traditional.

ORIGINALLY FROM HINTON, Christensen created a clay replica model of the Hinton hills that sits on display. Creating a source for her digitalized "fake landscapes," as she calls them, all of the proceeding imagery stemmed from a prototype created from memory and from travels. Only from presence does she then create the landscapes, fake only in her comparative categorization of presence and product. The digitized landscape continues to be dominated by the irrefutable break across its center—the horizon—that signifies the formation of any landscape, real or otherwise. With a skin-like texture and colour, the Alberta landscape grows into a manipulated imagery of memory and biography, foregrounding a sky of columned text (pulled randomly from the business section of the newspaper). Though it may have been more appropriate to create an original body of text to espouse ideas of interest and research, the effort does reach the cusp of new territory.

Finding frustration in the sole focus of formal details of art, Christensen believes that art should be about greater things than itself. "Art needs to mean more to become relevant and important to our general society," she says. "It needs to reach out more and say something. I see my job as an artist to communicate bigger issues and to maybe get people thinking about them as I learn about them, too." V



MacGregor's offers hard ice cream, soft hearts

DAVID BERRY / david@vueweekly.com

ometimes I just got so tired of things that are cynical." As John Hudson lets that thought hang for a moment, taking a bite out of a hamburger that fills his considerable hands, it begins to make more sense: Hudson, artistic director for Shadow Theatre and plain old director for their upcoming production of MacGregor's Hard Ice Cream and Gas, is an imposing but tender bear of a man, almost never without an easy, soft smile and deeply accepting eyes. If Shadow has a bent to the sentimental, it's due in no small part to Hudson's demeanour, the sunny-side worldview of a man who'll see the rainbow before the clouds.

"I like something that's brave enough to be really open-hearted," Hudson continues, finishing his bite with his thought. "I think Almost, Maine really wasn't afraid to do that, and I think Daniel [MacDonald, the playwright] has given this play a wonderful heart, too."

That's certainly true, though Mac-Gregor's hardly goes at in a typical way. Employing shades of magical realism, the play is set in a slowly dying Saskatchewan farm town, following the MacGregors-freezing Fred (Jess Gervais), loopy Jack (Mark Jenkins), runaway Missy (Myla Southward) and dissatisfied matriarch Marlene (Coralie Cairns)—as

DIRECTED BY JOHN HUDSON WRITTEN BY DANIEL MACDONALD

STARRING CORALIE CAIRNS, JESSE GERVAIS, MARK JENKINS, MYLA SOUTHWARD VARSCONA THEATRE (10329 - B3 AVE); \$16 - \$22

they get together to mourn the passing of their patriarch, whose body is currently being preserved by the ice cream he could never sell in his corner store, as the ground is too cold to give him a proper burial.

Both the slightly altered reality and the prairie setting proved to be big attractions for Hudson, who admits to seeing a little bit of wonder in the small towns that dot the Canadian prairie, particularly since most of them are in the process of slowly disappearing.

"Part of what the family is dealing with is watching the town sort of disappear around them," explains Hudson. "Even though most of them don't want anything to do with ittwo of the children have moved away, and Marlene has that line about not knowing why they moved out here, since they weren't farmers—they really do feel some kind of loss, and they're not sure how to deal with that. I think they understand, and Daniel really understands, that there's something special here." V

Azimuth produces Stories for Boys, shows a story about a girl

DAVID BERRY / david@vueweekly.com

hough the two plays that opened this past weekend both L have connections with Azimuth, that's where the similarities end, Hockey Stories for Boys, produced by Azimuth for Roxy's performance series, is an unrestrained though affecting romp through our nation's obsession with the game, while Hunger Striking, playing at the Azimuth's Living Room Playhouse, is a more serious, poetic play about dealing with your past—though both work in their own way.

One of the best things about George Szilagyi's Hockey Stories for Boys is that it's a play that manages to mythologize hockey while taking some of the piss out of that same mythologizing. The story follows two men, exceedingly down-on-his-luck Neil (Steve Pirot) and reckless hoser Darcy (KS Callihoo). as they take the original charter for the Stanley Cup and a few hockey bags full of marijuana cross-country, in the hopes of reclaiming the Cup and selling the dope, respectively. Though it's fairly inescapably hockey-centric-the duo take turns reading from the titular book, using the stories as life lessons as much as time-passers—the real reason for this play to be is to watch the chemistry between Pirot and Callihoo.

Pirot—one of best, if most infrequent, actors in Edmonton-picks up Neil's exasperation and desperation without ever making him seem unsympathetic. The sheer joy on his face as he lives through one of his escapist skating dreams is matched only by the blend of meekness, depression and longing he conjures up whenever he begins to explain exactly why the Cup needs to be returned to Canada, a quest far more personal than he claims it to be.

Still, it's Callihoo who steals the show here: his Darcy is the quintessen-



HOCKEY STORIES FOR BOYS

> WRITTEN BY GEORGE SZILAGYI DIRECTED BY AND STARRING STEVE PIROT. KS CALLIHOO, MURRAY UTAS ROXY THEATRE (10708 - 124 ST), \$15/\$20

UNTIL SUN, FEB 3 (8 PM) HUNGER STRIKING DIRECTED BY VANESSA SABOURIN WRITTEN BY KIT BRENNAN STARRING KRISTI HANSEN, AMBER BOROSTIK LIVING ROOM PLAY HOUSE (11315 - 106 AVE) \$15 / PAY WHAT YOU WILE

tial Canadian good ol' boy, an undeniably crude but effortlessly charming mix of cheap beer, happy-go-lucky optimism and simple wisdom, a man who often uses "fuck" and "eh" to espouse his pragmatic, simple wisdom. The combination is one that's entirely enjoyable through all three periods, whether or not you share this nation's (stereotypical) love of hockey.

KRISTI HANSEN, the main speaking actress in Hunger Striking—she's joined by Amber Borostik as the embodiment

of, well, her body-isn't as successful overall as either of the two principles in Hockey Stories, but she still knows how to suck you into a story

Playing a high school teacher forced to confront her own anorexic past after one of her students dies in the school cafeteria, Hansen is affable and charming in the looser, still tentative early moments, but isn't quite as successful at portraying the swirling hell her memories take her in to: a lot of her emotions here seem more shouted than felt. To her credit, though, Hansen absolutely nails the finale, an affirming, hopeful cap that isn't nearly as moving with Hansen's ability to let her fear and tentativeness melt away into a hard-won acceptance.

The other thing that deserves mentioning here is Brennan's script: though she leans a bit hard on an Irish mythological theme, her ability to take on an issue that's been done to death by pedants and pedagogues and keep it firmly and subtly human is remarkable. This is never an "anorexia story": it's a story of dealing with demons and learning to move on, which helps it touch in a way that its didactic cousins never do. v



Watch exclusive interviews with

K.D. Lang talking about her career

Plus preview the

Feb. 5th, 2008!

entire album before

Bookmark

with Ken Davis Sundays, 12:30 - 1 pm starting February 3, 2008

Exploring Alberta's Literary Scene





JAN 24 - JAN 30, 2008

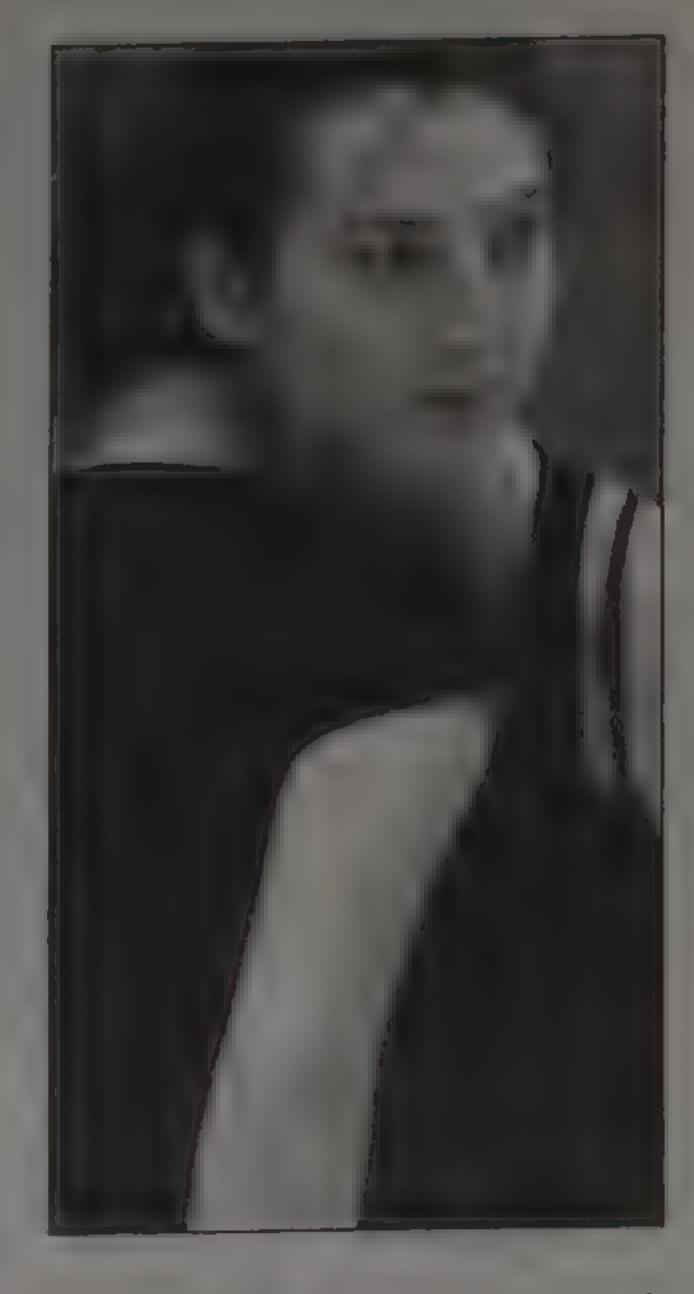
Husak travels barefoot for Dance Motif 2008

SHERRY DAWN KNETTLE/ sharry@vueweekly.com

Husak's contribution to Dance
Motif 2008 came from the
simplest of places: one day, the choreographer asked her dancers to
remove their street shoes for a
rehearsal. Moments later, Husak was
looking at 10 pairs of empty shoes
sitting motionless on the dance floor,
and she remembered an art exhibit
she'd once seen in Belgium.

"It had a bunch of shoes hanging from a tree ... baby's shoes and young people's shoes. It was really compelling and touching, and I remember feeling something very deep," Husak recalls of the exhibit. "It just said so much about life and then—no life. These shoes were occupied by running, happy children and suddenly there's these empty shoes. That was very provocative."

Husak later learned that shoe trees exist along highways all over the world, and that bunches of footwear also hang from telephone wires everywhere. She was curious about the untold stories of the shoes' owners and their life journeys and, hoping to inspire some of the same curiosity in viewers, Husak asked her dancers to dangle the shoes from their limbs and walk as if balancing on a tightrope. Together, they forged their own stories of travelling through life using images and movement that had already been choreographed: opening and closing, people moving together and



apat, isolation, love, aggression and comfort.

LOOKING FOR SOURCES of inspiration to further unite her ideas, Husak began reading poetry by see cummings, and found something titled somewhere I have never travelled.

"I thought, 'Oh my god! This is exactly what I've been thinking about with this piece!" Husak exclaims. "The opening and closing, and the FRI, JAN 25 - SAT, JAN 26 (8 PM)

OANCE MOTIF 2008

MYER HOROWITZ THEATRE (8900 - 114 ST)

S10/S12

travelling—it did have the feeling of where I was trying to go with this," she says. She named the piece after the poem, and incorporated its imagery into the choreography.

But the piece had developed in a way Husak wasn't expecting, and now the arbitrary pre-recorded music she'd been using was ineffective.

"I started to see that I was going to need Amir," she says, referring to her musical collaborator of several years. "There was no music that I could find for this, and I knew that he was going to be able to pull something together for me."

Now, the 20-minute piece is set to Amir Amiri's original score, which includes electronic sounds, flowing piano by Satie and pounding rhythms by Godspeed You Black Empror. It begins with a group of dancers holding one another as they crumble-to the floor, one limb at a time, with almost birdlike movement, and evolves into various duets, trios and solos. One woman weaves through groupings that sometimes exclude and isolate her, though each dancer reflects some aspect of travelling, a fitting theme for a piece that's come a long way since Husak asked her dancers to remove their shoes. V

There's humanity in Beast

BRYAN BIRTLES / bryan@vueweekly.com

s far as live spectacle goes, you probably can't get any better than Disney's stage musicals. From the giraffes and elephants of The Lion King, to whatever is going to go on in the media giant's newest offering, The Little Mermaid, to where it all began with Beauty and the Beast, the company has been unparalleled in moving a cartoon world into the real-life world of a stage show.

That said, cartoons have two dimensions, and, according to some theatre critics, the acting in these Disney musicals often has only one. It's a criticism that wasn't lost on Bob Baker, artistic director of the Citadel and the man responsible for bringing Beauty and the Beast to the Citadel's stage: he admits he was looking to put a more human element into a well-known fable when he made the decision to stage it.

"I saw the Broadway production in Toronto at the Princess of Wales Theatre in about '92. I thought it was an eye-filling spectacle, but I didn't get emotionally engaged because I thought it was too cartoony," he says of his first experience of the play. "They were really trying to replicate the cartoon to a fault, and it was kind of cardboard acted, kind of overdone.

"The story is there, you just have to pay attention to it, get into the story and understand where the characters are coming from, just like THU, JAN 24 - SUN, MAR 2 (7:30 PM)
BEAUTY AND THE BEAST
MUSIC BY ALAN MENKEN
LYRICS BY HOWARD ASHMAN AND TIM RICE
DIRECTED BY BOB BAKER
STARBING RAJEAN COURNOYER, JOHN ULLYATT

you'd do for any show," he continues. "It's actually a really moving and wonderful story. There's a great jour ney in it for Belle and the Beast, and there's a personal transformation-literally and emotionally—from Beast back to Prince. It's got an awful lot in there to care about."

BUT BEFORE YOU FRET that the Citadel's version will be a pan tomime in black turtlenecks and leggings—to better show off the emotions of the characters—take comfort in the fact that this is still a show designed with spectacle in mind. It's just that, in Baker's version, the spectacle won't take away from the heart of the story.

"We've gone very storybook with it, so it's very colourful and bold and several of the characters are pieces of futniture—one guy is a human clock and one's a human candlestick and one's a teapot—so we've con structed these things and they're quite fabulous, way overscale, and fun to look at," Baker enthuses before returning to the humanity of it all. "At the same time, there's a sadness about it because these people are trapped inside these objects that they've become." •

Catfight: Rematch! gets the claws out



PRAIRIE ARTSTERS

amy@vueweekly.com

It's been less than a year since the first Catfight! graced the sharp corners and overhead lighting of ArtsHab Gallery. Resurrected in its second life in the Artery, a space that continues to prove itself to be one of the better exhibition spaces in town with its large white walls, spot lighting, and beautiful dark flooring, Catfight: Rematch! once again addresses the implication of female-to-female aggression

Curated by Dirt City grinder Andrea E
Lefebvre, known in some circles simply as
Ladyballz, the intention behind the show
isn't to lament empowerment, even
though Lefebvre's Laila Ali drawings say
otherwise. Perhaps it's from growing up
with a lot of sisters, or the fact that
Lefebvre still counts a lot of strong
women as close friends, but the intention
behind Catfight! straddles somewhere
between reactionary politics and moot
issues. Women fight, but what of it?

There's the forefront "Cunt" by Gabriela Andrea Rosende Gonzalez that speaks for itself. Marian Switzer's passive aggressive candied hearts present the other end of the emotional spectrum. Infusing a bit of concept into the

show is Jana Hargarten, freshly painting scratches over the face of her piece, destroying the memory and monument of a girl, possibly a former friend, posing during better times.

The show also presents Tammy Salzi's last as an Edmontonian before her impending move to Montréal, and her disturbing "Deliverance" reveals a stormy scene of mothers at sea, throwing their wee ones overboard into the violent water. The fluidity of her strokes for both the women and the sea suggest serious elements of power struggles, and this mother of two will be missed until her future exhibitions come this way.

IN ADDITION to the returning roster of artists dishing out more interpretations of female aggression from a female perspective, two male artists have been added—and their inclusion adds a blatant sense of humour that was suggest but direly missing in the first and rest of Catfight!.

As sexually pessimistic as it may seem, the men simply make fun at the theme without thinking female aggression is an issue. Michal Wawrykowicz gives us a painting of a regular guy fighting a cat. Surprisingly, the work was not painted specifically for the show, but the piece contributes a weighty balance with its nonchalance. Ashley Andel, the other



male artist in this 12-artist show, weighed into the cliché of a traditional girl-on-girl cat fight with a highly energetic drag photo series. Donning a slip, a wig, and some smeared red lipstick, Andel wrestles with his girlfriend in

bright, show-stopping close-ups that at first just looks like an American Apparel advertisement of two girls fighting. Two gaunt figures, brightly tinted cheekbones and pouty red lips, the seduction of the photographs echoes many of our media's

depiction of skewered female power, but Andel's hairy armpits and sharp jaw line keeps us from falling too deeply into the theatrics.

"It's a response to masculine insecurity and cliché," Andel says. "I was fully aware that I'd be surrounded by women in this show and I wanted to make the most banal example of a catfight I could (Jillian and I end up in lip-lock), while slightly referencing artists like Pierre Molinier, Claude Cahun and Cindy Sherman, who blatantly use themselves as theatrical fodder."

Though compositionally there is some relation to Sherman and Molinier, it is mostly the nod to Cahun's sexual and gender ambiguity that succeeds as a play on the term cat fight. Lithe displays of aggression shouldn't be bound by sex and gender, but be represented by all human behavior that blurs such limitations.

Catfight: Rematch! runs until Fri, Feb 8 at the Artery (9535 Jasper Ave) and features works by Tammy Salzi, Penny Jo Buckner, Marian Switzer, Gabriela Andrea Rosende Gonzalez, Amelia Aspen Shultz-McPherson, Natalie Danchuk, Ashley Andel, Andrea E Lefebvre, Michal Wawrykowicz, Jana Hargarten, Charlotte Falk and Lisa Rezansoff. V

Amy Fung is the author of prairieartsters.com

ARTS WEEKLY

FAX YOUR FREE LISTINGS TO 426.2889
OR E-MAIL GLENYS AT
LISTINGS OVUEWEEKLY.COM
DEADLINE IS FRIDAY AT 3 PM

DANCE

** Proce + Film + Labe=Solid Gold: This year, in collab-** If FAVA, four teams of artists will be exploring *** The Green ** Jan. 31 (8pm) ** \$8 (FAVA/MZD mem-*** The Green *** Jan. 31 (8pm) *** \$8 (FAVA/MZD mem-

FILM

FAVA 13- tro Cinema, Zeidler Hall, Citadel Theatre, 9722-102 1 12-16/11 • Annual Video Kitchen Class begins Jan. 19 1 M.ID/FAVA LABA Presentation of Dance for Screen, 1 8pm)

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2854)

• Open Tue-Sat 10am-5pm • Introducing artworks by
Peter Corbett and Jane Everett, with Emestine Tahedl,
Jerry Heine, Ian Rawlinson, Gordon Harper, and Greg
Edmonson • Until Jan. 31

ALBERTA CRAFT COUNCIL 10186-106 St (488-6611) • THE RECIPIENTS EXHIBITION: 2007 Alberta Craft Awards; until Feb 16 • CONTAINED-PROTECTION OR PRISON: until Apr. 19

ART BEAT GALLERY 26 St. Anne St. St. Albert (459-3679) • Landscape paintings by Doug Downey, and Randy Hayashi New artworks by Kari Duke, Fran Heath, Allison Argy-Burgess, Sharon Moore-Foster, and Buddy Kennedy • Until Jan. 31

ART CALLERY OF ALBERTA Enterprise Square, 100, 10230 Jasper Ave (422-6223) • Open Mon-Fri 10:30am-5pm; Thu 10 30am-8pm (4-8pm free); Sat-Sun 11am-5pm • Drop-In Tours. Sat and Sun (12:30, 1:30, 2:30 and 3:30pm) • GENERA-110N Featuring 9 contemporary North American artists whose work incorporates the images, ideals and anxieties of North American youth; until Mar. 24 . SMALL: Artistic responses to our sense of balance, proportion and scale; until Mar. 24 . WINDOW DRESSING: Shane Krepakevich focuses on the history and politics of department store window displays using the historic 102 St. windows of the former Bay department store, until Feb. 18 . RE-DRAWING THE LINE: Artworks from the U of A's graduate studios; until Feb. 17 • F.H. VARLEY: PORTRAITS INTO THE LIGHT: Portraits by one of the Group of Seven; until Feb. 17 . Locture: Lisa Christensen speaks on FH. Varley and the Canadian landscape tradition; Jan. 31 (7pm) in the Fine Arts Building, U of A Campus . Members free; \$10 (adult)/\$7 (senior/student); \$5 (6-12yrs)/free (5yrs) and under)/\$20 (family-2 adults, 4 children)

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • Mon-Fri 10am-6pm; Sat: 10am-5pm • Group show featuring artworks by the artist members; until Feb. 15 • Jazz'Art Concert Jacques Martel, Doris Charest, Susan Woolgar, Lucie Tettamente, and Herman Poulin will be painting to jazz music; Sat, Jan. 26 (7:30pm); \$30

DESIGN INTERCHANGE Enterprise Square, 10230 Jasper Ave (780-492-9128) • Open: 7 days a week 7am-11pm • Design works by students and staff in design studies at the department of Art and Design at the U of A; until Feb. 20

EXTENSION CENTRE GALLERY Main Fl Atrium, Enterprise Square, 10230 Jasper Ave (780-492-9128) • Open: 7 days a week 7am-11pm • WRITE/PRINT. Collaborations between creative writing and printmaking students from the Faculty of Arts at the U of A • Until Feb. 20

RNE ARTS BUILDING GALLERY Room 1-1, Fine Arts

Building, 112 St, 89 Ave (492-2081) • Open Tue-Fri 10am
5pm, Set 2-5pm • SKIN: Walter Jule, Selected Works,

1968-2008 • Until Jan. 26 • Closing reception: Thu, Jan. 24

(7-10pm) • Public presentation: Thu, Jan. 24 (5-6pm)

FRINGE CALLERY Paint Spot basement, 10618 Whyte Ave (432-0240) • Artworks by Tom Yorkes • Until Jan. 31

Main Floor, TELUS Centre for Professional Development, U of A Campus (492-5834) • Open Wed-Sat 12-5pm • WE ARE WHAT WE WORE-100 Years at the University of Alberta as Told Through Clothing: Featuring clothing and textiles from the Clothing and Textile Collection • Until Mar. 8

Main Fl, Sir Winston Churchill Sq (496-7030) • Open Monfn 9am-9pm; Sat 9am-6pm; Sun 1-5pm • BUILDING FACADES OF SMALL TOWN ALBERTA: Photographs by Uarren Gust • Until Jan. 30

HARCOURT HOUSE 10215-112 St (426-4180) • Open Monfn 10am-5pm; Sat 12-4pm • Mala Gallery: BETWEEN THE LINES DIGITIZED DIALECTS AND ENCODED TRADITIONS. Artworks by multi-media Cree artist, Jude Norris • Front Beaux SPACEFARERS OF THE EXPANSE Artworks—a mythological universe by Tony Baker • Both shows run until Feb. 16

Coen Tue Eri 9 30am-5 30pm; Sat 9:30am-4pm • CHRIST-Aras ART FAIR Artworks by gallery artists ceramic art collection in the es from Clay Works by Heather Goldmine • JOHN-SON GALLERY (SOUTH) 7711-85 St (465-6171) • Open Man Eri Sam-5pm, Sat 10am-5pm • ALBERTA OIL FA NITER'S STUDIO Paintings by artists in-residence Sus in South Susan Box, David Brooks, Shairi Honey Margaret Kaupst en, Tracey Mardon, Anne McCormick, Cindy Revell

LATITUDE 53 10248-106 St (423-5353) • Open Mon-Fri 10am-6pm, Sat noon-5pm • Projex Room: LAND RE.PRO-DUCTION. Artworks in progress by Megann Christensen • Main Space: SONIC CUBES. Artworks by Catherine Bechard and Sahin Hudon • Until Feb 9

THE LOFT GALLERY A.J. Ottevve I Arts Centre, 530

Browdmoor Blvd. Sherwood Park (449, 4443) • Open Thu 5
9pm. Sat 10am 4pm • ABSTRACTS Artworks by the members of the Art Society of Strathcora County • Until Feb. 29

MANDOLIN BOOKS 6419-112 Ave (479-4050) •
TOWARDS SEEING EVERYTHING. Photographs by Ted
Kerr; until Feb. 2 • Artist talk: Process/While Trying
to See with Ted Kerr and moderator Amy Fung; Thu,
Jan. 24 (7pm)

McMUELEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • FOUR OUTSIDE VIEWS: Landscape paintings by Pam Wilman, Adeline Rockett, Sophia-Podryhula-Shaw, and Donna Miller • Until Feb. 10

MCPAG 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • NIKKEI (Japanese-Canadian): Masks and dolls by Marjene-Matsunaga Tumbull and Miya Tumbull; until Feb. 22 • Dining Room Gallery: Meadolark Painters; until Feb. 7

MUSEÉ HÉRITAGE MUSEUM 5 Ste Anne St. St. Albert (459-1528) • PRINCESS LOUISE-A WOMAN OF SUB-STANCE: An exhibit about Princess Louise Alberta, the daughter of Queen Victoria and namesake of our province • Until Feb. 17

NINA HAGGERTY CENTRE FOR THE ART\$ 9704-111
Ave (474-7611) • Open Mon, Wed, Fri 9:30am-2:30pm;
Tue, Thu 9.30am-4pm and 6-8pm • Artworks by Brian Mills
• Until Feb. 1

Out of the fire studio 12214 Jasper Ave (378-0240) • Original paintings by gallery artists • IN THE WOODS—ARTISTIC RAMBLINGS IN THE ROCKIES: Paintings by Lynne Huras • Until Feb 3

PETER ROBERTSON GALLERY 2 12304 Jasper Ave (455-7479) • Open Tue-Sat 10am-5.30pm • Artworks by Alice Teichert, Phil Darrah, Peter von Tiesenhausen, David Janzen, David Cantine, Linda Lindemann, Jonathan Forrest, David Alexander

PORTAL ART GALLERY 9414-91 St (702-7522) • Open Tue-Fri 12-8pm; Sat 12-7pm, by appointment • LIFTED: Artworks by Darryl Boldt • Until Feb. 28

PROFILES PUBLIC ART GALLERY 19 Perron St, St. Albert (460-4310) • Open Tue-Sat (10am-5pm), Thu (10am-8pm) • WINDOWS: Artworks by Terry Reynoldson; until Feb. 29

THE RED GALLERY 9621 Whyte Ave (498-1984) • Open Mon-Fri 11am-Spm • Closed over Christmas • 3 RIVERS—THE ARNO, THE NORTH SASKATCHEWAN AND THE PEMBINA: Large oil paintings by Christl Bergstrom with smaller paintings • Until Jan. 31

ROWLES AND COMPANY 10130-103 St, Mezz (426-4035)
 URBANSCAPES: Paintings by Pauline Ulliac. Featuring paintings and sculptures by various artists

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • WINTERSCAPES: Winter landscapes by Gerald Faulder, Doris McCarthy, Wendy Wacko, Hilary Prince, and abstract painters Marianne Watchel, Douglas Haynes, and others • Until Jan. 29

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • Main Gallery: OUR PARTICLES ARE IN MOTION. Printworks by Patrick Bulas based on looking at theoretical phenomena in scientific journals as well as his personal experience • Until Feb. 23

SPRUCE GROVE ART GALLERY 35-5 Ave, Spruce Grove (962-0664) • FROM THE HEART: Artworks by Dianna Hanna • Until Jan. 26

THE STUDIO GALLERY 11 Perron St (460-5993) • Open Thu 12-8pm, Fri 10am-6pm, Sat 10am-5pm • RECESSES: Paintings by Daniel vanHeyst • Until Jan, 26

TELUS WORLD OF SCIENCE 11211-142 St (452-9100) •

MAGIC PLANET: Real time weather and seismic data; daily •

FOOD FOR HEALTH: opens Jan. 26 (11am) • LOAFING

AROUND—THE SCIENCE OF BREAD: opens Jan. 26 (Sat. Sun. holidays, 11am) • THE ALPS IN IMAX: Daily; also playing

Dinosaurs Alivel and Humcane on the Bayou

TU GALLERY 10718-124 St (452-9664) • Open Tue-Sat 10am-5pm; Thu 10am-8pm • FIVE ARTISTS — ONE LOVE: To commemorate Black History Month, artworks by Richard Lipscombe, Carla Andrew, Shumba Ash, Lisa Mayes, and Darren Jordan; Feb. 2-Mar. 5; meet the artists: Sat, Feb. 2 (12-4pm)

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Mon-Fri 10am-4pm; Sat 12-4pm • MAELSTROM.
Artworks by Eugenia Castenada • Until Feb. 16

UNIVERSITY OF ALBERTA Rutherford Library South
Foyer • BEYOND INDIGO: Artworks by Nike Okundaye, in
Rutherford Library South Foyer • Part of International
Week • Jan. 28-Feb. 1

URBAN ROOTS 10418 Whyte Ave (438-7978) • COLLEC-TION: Artworks by Oksana Movchan • Until Feb 2

THE WORKS GALLERY 200, 10225-100 Ave {426-2122} • Open Mon-Fri 12-5pm • DISCOMBOBULATION, Paintings by Kevin Friedrich • Until Feb. 8 • Closing reception: Thu, Feb. 7 (6-9pm)

UTTERVARY

CFTY HALL 1 Sir Winston Churchill Sq • World of Story-A Multilingual Storytelling Celebration • Jan. 2 (10:30am and 7pm) • Free

STEEPS TEA LOUNGE College Plaze, 11116-82 Ave • Spoken word open mic • Last Wed every month

3 BANANAS CAFÉ Sir Winston Churchill Sq (428-2200) • WOW-Wired on Words: We all have something to say, amateurs and professionals alike. Let this creative writing process guide you into self-discovery • Meetings bi-monthly, Sun (4-6pm) for info e-mail feelgoodbewellin2007@gmail.com

UNIVERSITY OF ALBERTA 1 Humanities Centre • John Newlove documentary screening/book launch hosted by Rob Mclennan, with readings/talk by Rob Mclennan,

Douglas Barbour, Jenna Butler, AND Jeff Carpenter . Thu, Jan. 31 (7pm) . Free

UPPER CRUST CAPÉ 10909-86 Ave (422-8174) • The Poets' Haven Monday Nights weekly reading series presented by Stroll of Poets • Every Mon night (7pm) • \$5 (door)

THE WRITERS GUILD OF ALBERTA Strathcona Public Library, 2 Fl Program Room, 8331-104 St (422-8174) • How to Find a Publisher for Your Book featuring Linda D. Cameron, Douglas Barbour, and Faye Boer • Wed, Jan 30 (7pm) • Free (WGA member)/\$5 (non-member)

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu (8.30pm), \$11; Fri (8:30pm), \$20; Sat (8pm and 10.30pm), \$20 • Every Wed (8.30pm); Wacky Wednesday; \$5 • Tim Koslo; Jan. 24-26 • Robin Cee; Feb. 1-2

THE COMIC STRUP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Open nightly 8pm, Fri 8pm and 10.30pm, Sat 8pm and 10.30pm, Sun 8pm • Hit or Miss Mondays • Sugar Sammy, Dawn Dumont, Kerth Saranoski, and Sean Thompson; until Jan. 27 • Caroline Rhea, Feb 7-9

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449 3378, 464.2852 • Bowser and Blue • Feb. 1 (7:30pm) • \$28-\$32 at Festival Place box office

THE LAUGH SHOP (YUK YUK'S) Londonderry Mall., 6606-137 Ave (481-9857) • Open Wed-Thu 8pm Fri-Sat 8pm and 10:30pm • Tuesday Amateur Night followed by professional headliner • Wednesday Comedy Challenge

THEATRE

BEAUTY AND THE BEAST Citadel Shoctor Theatre, 9828-101A Ave (425-1820) • Music By Alan Menken, lyrics by Howard Ashman and Tim Rice, book by Linda Woolverton, directed by Bob Baker, and starring John Ullyatt as Lumière • Until Feb. 24

THE CANOE THEATRE FESTIVAL 3rd Space, 11516-103 St and Timms Centre for the Arts 2nd Playing Space, 112 St, 87 Ave (420-1757) • Timms Centre: Fish Eyes by Anita Majumdar on Jan. 24 (9:30pm), Jan. 26 (2pm) • Water by Kenneth Brown on Jan 24 (7pm), Jan. 25 (9:30pm), Jan. 26 (6pm) • The Misfit by Anita Majumdar on Jan. 25 (7pm), Jan. 26 (8:30pm) • 3rd Space: Hamlet (solo) interpreted by Raoul Bahenja on Jan. 24 (7:30pm) • The Cloister on Jan. 25 (7pm), Jan. 26 (2pm) • Festival passes: \$56 (adult)/\$36 (student/senior); single tickets: \$18 (adult)/\$14 (student/senior); advance tickets available at TIX on the Square

DESPERATE HOUSEHOLDS Jubilations Dinner Theatre, 8882-170 St (484-2424) • This is a look at life behind the walls of a gated, bedroom community where affairs, scandals, music, murder, dance, intrigue, food and deception exist • Until Jan. 27

DIE-NASTY Varscona Theatre, 10329-83 Ave (433-3399) • Improv soap opera every Mon (8pm)

PREAM KING Catalyst Theatre, 85229 Gateway Boulevard
 A world premiere of a new musical by Randy Mueller, presented by ELOPE Musical Theatre
 Jan. 25-27 (8pm)
 \$25 at TIX on the Square, door

FRANKENSTEIN 8529 Gateway Blvd. (420-1757) • Catalyst Theatre presents Jonathan Christenson's adaptation of Mary Shelley's novel • Feb. 2-24 (Thu-Sun 8pm) • \$25 (adult)/\$20 (student/senior) at TIX on the Square

FRAZIER-THE COLLEGE YEARS Jubilations Dinner Theatre, 8882-170 St (484 2424) • Join us as we seek to answer some questions about Frazier Crame All this will be mixed to your favourite '60s Motown/R&B music • Feb 1-Apr. 6

GOOD NEWS John L. Haar Theatre, MacEwan Centre for the Arts, 10045-156 St • World War I is over, the Roaring '20s are here and "Tait College" has its share of romances • Jan. 25-Feb. 2 (8pm); Sun, Jan. 27 (2pm) • \$14 (adult adv)/\$9 (student/senior adv) at TIX on the Square; \$18 (adult door)/\$12 (student/senior door)

HANSEL AND GRETEL TransAlta Arts Barns, 10330-84
Ave (448-9000) • Kaybridge Puppets live music, mask and puppetry are used to portray a brother and sister learning about co-operation, conservation and courage as they venture through the Rocky Mountains • Jan. 25-27 • \$23 (adult)/\$19 (student/senior)/\$12 (child)

HOCKEY STORIES FOR BOYS Roxy Theatre, 10708-124
St (453-2440) • Azimuth Theatre presents George
Szilagyi's humorous and heart-warming story of a man,
down on his luck, who decides to take a run at the Stanley
Cup; directed by Steve Pirot • Until Jan. 27

LANGUAGE AND CONTENT Jekyll and Hyde Pub, 10610100 Ave (297-3675) • Image Theatre's monthly reading
series. This month's readings include Trina Davies' West of
the 3rd Meridia, Malissa Major's solo piece Unicorn Homs,
an adaptation of Roald Dahl's The Swan, and an installment of My Crazy Roommate. Also featured is Kurt
Spenrath's new play The Trillionaires • Last Mon every
month (7pm door, 8pm show) • Pay-what-you-can (suggested donation \$5)

Theatre, 10329-83 Ave (434-5564) • Shadoyv Theatre presents this humourous play about lost souls learning to bury the past and move on • Until Feb. 10 • Weeknights/Sunmatinees: \$19 (adult)/\$16 (student/senior); Weekends: \$22 (adult)/\$19 (student/senior) at TiX on the Square

THE SOUND SYSTEM PCL Stage, TransAlta Arts Barns, 10330 84 Ave (420-1757) • System Theatre presents two new one-act plays about music; One Step Forward by Brian Bergum and The Century of Music by Nicole Bodnaresk • Feb. 1-9 (8pm); Feb. 3, 9 (2pm) • \$18 (adult)/\$15 (student/senior) at TIX on the Square

OH SUSANNA! Varscona Theatre 10329-83 Ave (433-3399) • The Euro-style variety spectacle, hosted by international glamour-gal Susanna Patchouli, featuring the talents of the Oh Susanna! Juggs Band and the Compania del Mambo • Sat, Jan. 26 (11pm)

PEACE, LOVE AND ROCK N' ROLL Mayheld Dinner
Theatre, 16615-109 Ave (483-4051) • Written and compiled by Will Marks, Take a wild ride back to the swingin'
'60s, celebrate the Twist, the Watusi, the British Invasion,
the Beach Boys, Motown and the mini skirt • Until Feb. 17
• \$59-\$89 (buffet and show)

Megatines Your Music Destination

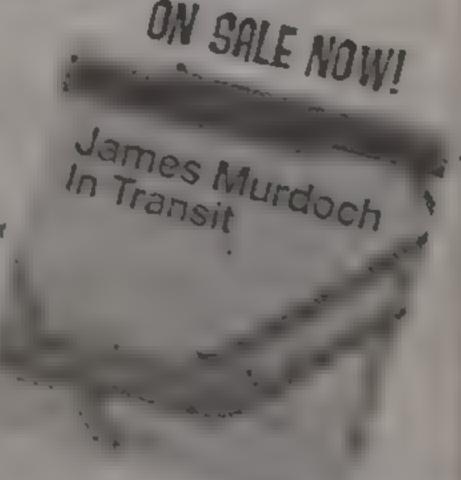
FOR THE WEEK ENDING JAN 24, 2008

- 1. Radiohead In Rainbows (tbd records)
- 2. Corb Lund Horse Soldier! Horse Soldier! (stony plain)
- 3. Robert Plant & Alison Krauss Raising Sound (rounder)
- 4. Iron & Wine The Shepherds Dog (sub pop)
- 5 Colleen Brown Foot In Heart (colleen brown)
- 6. Rufus Wainwright Does Judy At Carnegie Hall (Geffen)
- 7. Sam Baker Pretty World (sam baker)
- 8. O.S.T. I'm Not There (columbia)
- 9. Compadres Buddy Where You Been? (compadres)
- 10. Neil Young Chrome Dreams 2 (reprise)
- 11. Sigur Ros Hvart (xl)
- 12.Gamet Rogers Get A Witness Live (snow goose)
- 13.Wu Tang Clan 8 Diagrams (loud)
- 14. Bruce Springsteen Magic (columbia)
- 15. The Sadies New Seasons (outside)
- 16. Ween La Cucaracha (chocodog)

 17. The Weakerthans Reunion Tour (anti)
- 18. M.I.A. Kala (xl)
- 19. Chip Taylor & Carrie Rodriguez Live From The Ruhr Triennale (trainwreck)
- 20.Samantha Schultz Both Sides (samantha schultz)
- 21. Mary Gauthier Between Daylight And Dark (lost highway)
- 22. Dion Son Of Skip James (the orchard)
- 23. Bettye LaVette The Scene Of The Crime (anti)
- 24. Buck 65 Situation (warner)
- 25. Sharon Jones & The Dap Kings 100 Days 100 Nights (daptone)
- 26. Steve Earle Washington Square Serenade (new west)
- 27. Shuyler Jansen Today's Remains (black hen)
- 28. Stars In Our Bedroom After The War (arts & crafts)
- 29. Mark Knopfler Kill To Get Crimson (mercury)
- 30. Eddie Vedder Into The Wild (j records)

JAMES MURDOCH IN TRANSIT

"poetic procelytizer" Hawksley Workman to produce
James' fourth CD, in Transit. The resulting sound is
reminiscent of Crowded House, Blue Rodeo, John Mayer
and James Taylor, with a twist of the new "Canadiana
sound." The songs are inspired by Murdoch's travels
and performances from Spain to New York to the
Yukon, and they sing in a voice of maturity that
speaks volumes of Murdoch's growth
as both a writer and a musician.



10355 Whyte Ave. Shop online at megatunes.com 434-6342



Drawn and quarters: Kong's gamers deconstruct competition

DAVID BERRY / david@vveweekly.com

ing more than your standard underdog story, there's nevertheless something deconstructively brilliant about Seth Gordon's King of Kong: A Fistful of Quarters. By tapping into the geek-boy stigma that rightly or wrongly surrounds the world of video games, Gordon manages to set in sharp relief a lot of the more cherished (and, to be totally fair, manly) American/North American values: in particular, the drive for competition, and the endless striving to be the best.

The former is typified in the overdog of the story, Billy Mitchell. By most accounts the best retro-gamer in the world, Mitchell has held, at some point or another, the top scores in at least five different classic games, including, of course, *Donkey Kong*, the focal game here. By pretty much any metric, Mitchell's feats are impressive: in a lot of cases, he was the first—and occasionally is still the only—person in the world to do most of these things.

Still, in his feather-mulleted, American-flag-tie-wearing form, the braggadocio and self-regard of more typical champions gets twisted. He most certainly is one of the best, as he's not afraid to tell you, but there's something inherently ridiculous in his arrogance: he's the best at a silly arcade game that more or less went out with the advent of Nintendo, for chrissakes.

That said, it's worth noting that the particular skill sets—mental vs physical—required for their games aside, the essential difference between Mitchell's ridiculousness and someone like Wayne Gretzky's esteem is cultural acceptance. There's a strong degree to which Gordon is illustrating that the importance we place on any game is fairly ridiculous, best illustrated when we watch one of Mitchell's acolytes,

FRI, JAN 25 & SUN, JAN 27 (7 PM)
SAT, JAN 26 & MON, JAN 28 (9 PM)
THE KING OF KONG:
A FISTFUL OF QUARTERS
DIVIDUO OF SETUDION
FEATURING BILLY MITCHELL, STEVE WIEBE
METRO CINEMA, \$10

the weasel-faced Brian Kuh, blatantly try to psyche out Mitchell's main competitor, Steve Wiebe, during a public appearance: it comes off every bit as despicable as it sounds, but again, the main difference between these mind games and athletes' is the number and variety of cameras present.

WIEBE, IN LARGE PART because he's easily the most affable, grounded person in the film, serves to illustrate the other of those two values, the obsession with being the best. He began playing Donkey Kong after being laid

off from his job at Boeing: as he points out, he began his quest because he found some information online about the all-time highest video game scores and thought it might be fun to try and beat one. It pretty quickly becomes something a lot more than fun and games, though.

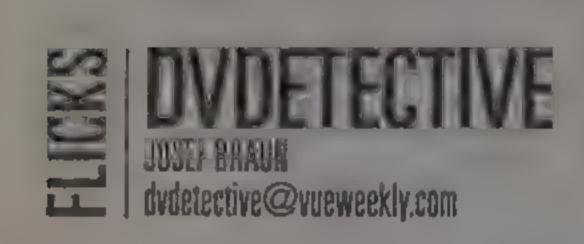
We get a taste of it pretty early: in the tape Wiebe first submits that shows him beating Mitchell's previous score, there's a bit wherein his young son cries for his father, only to be told repeatedly that Daddy can't come, because he's going to get the high score. Though he remains pretty relatable, there's also no getting around the fact Wiebe spends most of the film crisscrossing the country—at the behest of fairly blatantly pro-Mitchell gamers and gaming officials, but still—to prove his legitimacy, from a legendary arcade in the Northeast to a Guinness Book of World Records event in Florida.

It's at the latter event that we get the

most poignant criticism of his obsession: on their way to the event, he daughter wonders about the importance of the Guinness Book, and upon hearing his explanation, very matter-of factly states, "Some people sort of ruin their lives to be in there." It no doubt stung Wiebe the most, but he's hardly the only person who's tried to get his name in the book, and it's a pretty poignant comment on anyone who's strived to be at the top of something good luck trying to live a normal life

explore all this in a far less cerebral way than I have is really only icing on the cake. While watching other people play video games can only be so exciting. Gordon does an excellent job of letting the people in this story reveal them selves while exploring just how petty, manipulative, silly and—sometimes—affecting they can be, which isn't bad for a movie about a video game. V

Lights in the Dusk can't help Kaurismäki's touching losers



The Helsinki of Aki Kaurismäki's Lights in the Dusk (Laitakaupungin valot) is a permanently overcast city possessing what should rightfully be deemed one very, very particular power of seduction, one that probably speaks directly to the hearts of some of us while making little impression on others. Seemingly dusted with melancholy, the cityscape is an apparition of earth tones and dim reflections in anonymous glass towers, expansive alleyways, skeletal industrial structures looming over shipyards

Nordic glow, the setting, like the story, could be from today or 60 years ago. People gather to drink and hover, some arguing the diverse merits of Russian literary grants, some standing in clumps to throb before an almost comically earnest hard rock act. Whatever their numbers, alliances

or activities, these Finns are all of them captured within compositions that strongly summon up Edward Hopper paintings nursing a Technicolor hangover, imparting an unmistakable loneliness only heightened by the quiet beauty of their surroundings.

Kaurismäki's camera, however, will quickly focus its attention on the solitary figures: a homeless kid, a neglected pooch and an anachronistically handsome, painfully awkward security guard named Koistinen (Janne Hyytiäinen), the sympathetic schmuck of the center of this exquisitely gloomy neo-noir. Though, unlike its predecessors, it never made its way to Edmonton theatres, Lights in the Dusk, now out on DVD from Strand Releasing, is the third installment in Kaurismäki's "Loser Trilogy," following 2002's The Man Without a Past, While the film as a whole arguably adds little novelty to the writer/director's exploration of the theme, Koistinen is doubtlessly the biggest loser of the lot. And though conveyed entirely in Kaurismäki's characteristically---some might say perversely -rigourous deadpan, Koistinen's tale is also quite possibly the most moving of them all, too. Okay, so long as one can be moved by something like a simple gesture, an implication, or the placement of a quartet of fresh bagels before the object of one's deepest-affections.

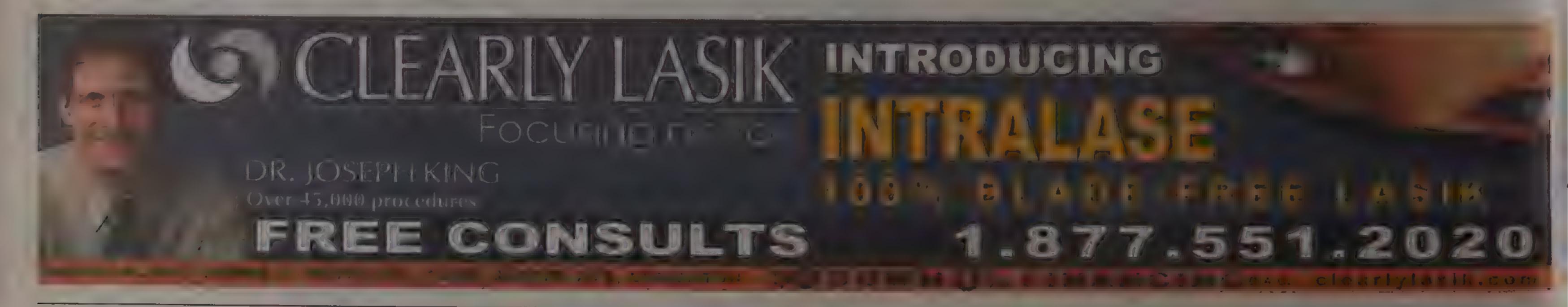
THE PLOT OF Lights in the Dusk is made of pared-down essence, tropes selected and renovated with great affection but precious little gratuitous indulgence. Koistinen is an outsider even among his scant workmates. He boasts to the kind woman who tends the all-night food stand that he'll be heading his own security operation some day soon, his business aspirations simultaneously humble and hapless, a spiritual cousin to the barber who seeks a new career in dry cleaning in The Man Who Wasn't There. Truth is Koistinen has few prospects of any kind, and lives in almost total isolation—that is until one day he's approached out of the blue by Mirja (Maria Järvenhelmi), a mysterious woman with the most beguiling lips and obscure agenda. His hungry heart is hers from first blush, which means his fate is sealed from here onward.

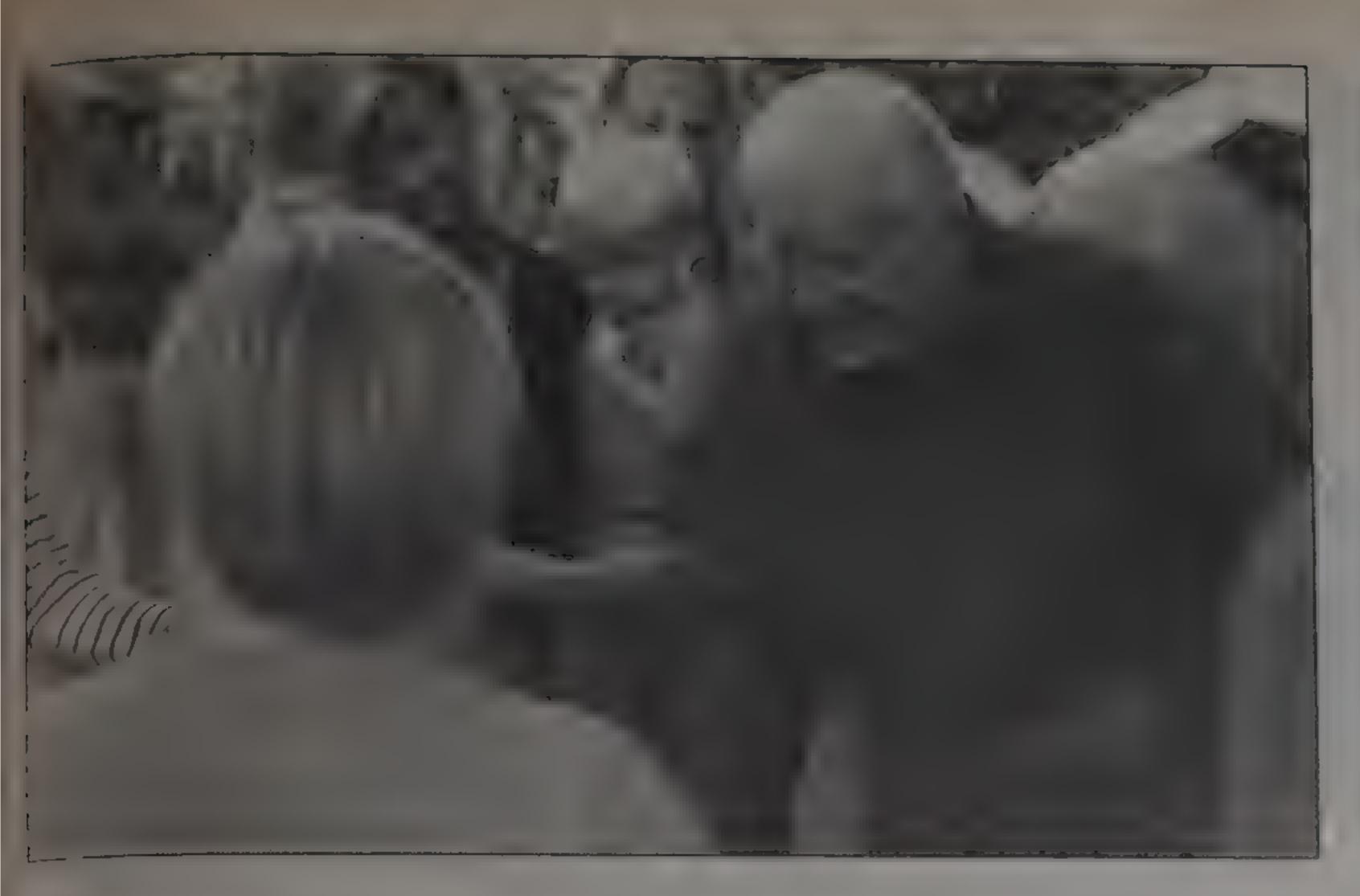
Mirja is a Mata Hari Hitchcock blonde, a femme fatale working for some antiseptic mobster type who knows a real sucker when he sees one. When she first appears, the normally still camera pushes in on her the same way it does the mobster, an elegant move that binds the two in our memories and exemplifies the austerity of Kaurismäki's approach, which crafts a distinctive style from economy itself. (The whole thing's over in 74 minutes.) No shot is too long, no pan uncalled for, no facial muscle moved that isn't fundamentally necessary here, though so much of it is nonetheless eccentric—a guy sharpens a steak knife with the base of a mug—often dryly funny and shot through with repressed emotion and plenty of terrific zingers. If you know this guy's movies you know exactly what I mean: Kaurismäki is the comic Bresson.

Mirja's discomfort with shamelessly using Koistinen as a way of helping the mobsters steal some jewels from one of the properties under his watch is palpable, in an inferred sort of way. Early on in

their non-love affair it's already clear to both that everything's a ruse—Mirja gets to a point where she doesn't even make the slightest effort to fool him anymore—but Koistinen can't help but do anything other than obey Mirja's will, even when it spells out complete ruin. It's all so strange, even frustrating, on the surface but perfectly heartbreaking underneath. This stuff works on me, even more with repeated viewings.

The title evokes twilit haziness, a moment when signs of life or signs of hope blur into the day's fading embers. The film's complimentary story and tone meanwhile do provide us with some consolation, acts of solidarity, will, and enduring love that linger in the margins of its milieu. waiting for our hero to see past the haze and embrace what's really present and attainable. Even though Kaurismäki lets his loser take a licking, and flashes it all past our eyes with merciless efficiency. there's a warmth waiting at the end of all this, a candle in the window that should charm and reward each of us predisposed to such subtle delights. v





Jimmy Carter the man outshines Jimmy Carter: Man From Plains

BRIAN GIBSON / brian@vueweekly.com

The 39th president seemed easy to forget. Unlike the Hollywood actor who would succeed him, Jimmy Carter, who saw out the '70s, an oil shortage and a much-criticized Iran hostage crisis, seemed plain, boring, too ordinary-he even walked down a Washington boulevard instead of riding in the motorcade. He still seems out of step with the time: 26 years later, a radio-show caller asks the man why he didn't just launch an attack on Iran back then. Carter's response is so patient and common-sensical—explaining how many innocent lives would have been lost-that you wonder why you never hear that sort of political answer anymore.

Jimmy Carter: Man From Plains starts with a clip of the president's mother on another Jimmy's show, telling Carson about her son. Then it's 2006 and her son, now as wizened as she, looks out a van window at, he tells us, "Georgia's #1 crop": pine trees, growing on the land that's been in his family for 170 years.

Carter keeps coming back to family roots and the land. He crosses a graveyard to look at the headstone of an African-American nursemaid he was so close to as a child, a woman he would walk with down to the riverside. In a church in Plains, the Georgia town (pop 635) where he lives in a modest home with his wife Rosalynn, the man speaks unassumingly about his faith, which he sees as not incompatible with his pre-presidential career as a nuclear physicist-science offers revelations that can only inspire further awe.

The contrasts with the outgoing president are inescapable. Here's an open-minded Christianity of humility, acceptance and tolerance, not a zealous, anti-science Christianity that emphasizes the wrath and righteousness in the Old Testament with supremacist, militant language. Carter speaks carefully, talks of diplomacy and negotiations, and acts with the dignity and thoughtfulness of an actual statesman, a word difficult to associate with anyone in the present Administration. He remarks that Dylan Thomas is his favourite writer, and he's clearly doing his best to "rage against the dying of the light" in his waning years. The Nobel Peace Prize winner doesn't just pass through but stays to help build homes in New Orleans for his work with Habitat For Humanity. He also talks about restarting peace negotiations between Israel and a land-stripped Palestine.

IT'S THIS LAST STAND that proves so sadly controversial. Jonathan Demme's doc tags along on Carter's 2006 - 07 tour for Palestine: Peace Not THU, JAN 24, SAT, JAN 26, MON, JAN 28 (6.45 PM) SUN, JAN 27 (8.45 PM) MAN FROM PLAINS WRITTEN & DIRECTED BY JONATHAN DEMME METRO CINEMA, \$10

Apartheid. What the film does do so well is reflect how, through the reception of that book, the media-led public discourse in the United States has wheezed, blustered and fallen far short of ever tackling the substance of an issue.

Pundits and hosts jump all over the "A" word and rarely get past the title. Carter must patiently, again and again, explain that he doesn't simply criticize Israel and ignore Palestinian terrorism but is condemning two massive walls built on Palestinian land and calling for Israel to stop occupying and colonizing Palestinian land. These statements, and his proposal that peace negotiations open with the 1967 plan for the amicable resolution of the area's boundaries (UN Proposition 242), seem reasonable, but instead they're attacked as part of Carter's inconvenient, even inexcusable truth.

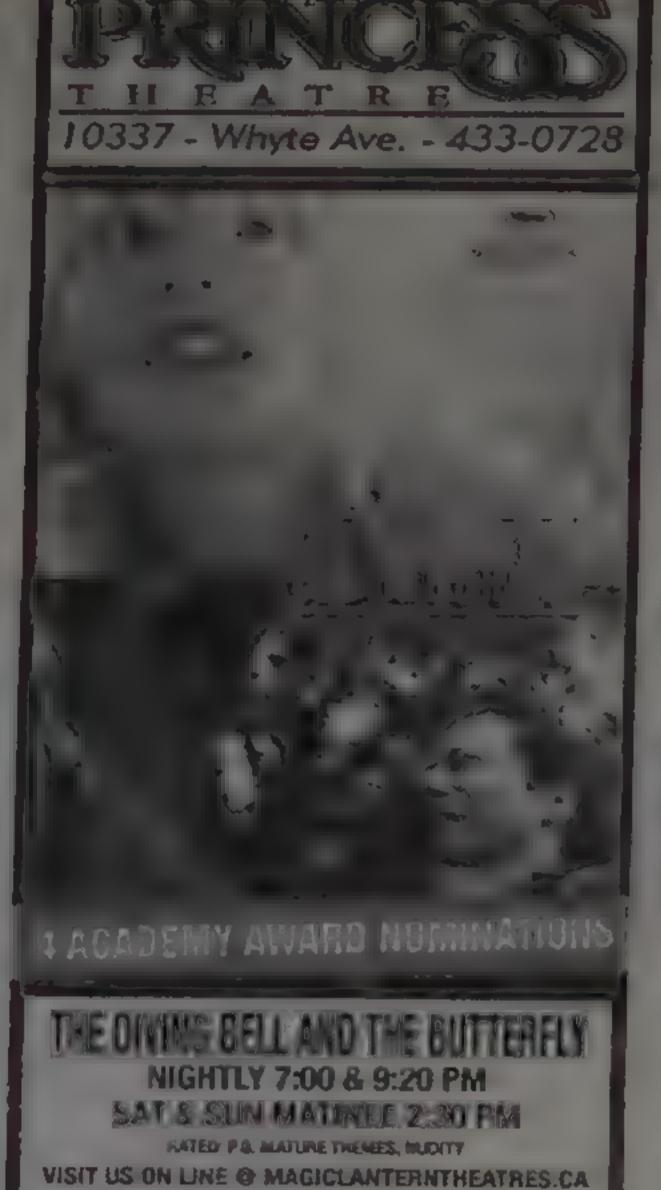
But if Carter is a four-star ex-commander-inchief, Demme's film doesn't make the highest ranks as a doc. The man's life and thoughts are quietly compelling, but Man From Plains rarely gets past the public-speaking persona. As if he's a Rolling Stone journalist following a star, Demme focusses too often on Carter with his publicist, in the make-up room or in the security motorcade. Music insistently thrums throughout-rap as the octogenarian from rural Georgia arrives in town?

Carter tells students at Brandeis to form a delegation that will go to Palestine to see conditions for themselves, but Demme never takes us there to hear from the people. And the most profound, moving footage isn't Demme's, but clips from 1978. At Camp David, Carter walks in and out, in and out, of two houses to talk to Anwar Sadat and Menachim Begin separately. The leaders refused to see each other after the first day of a Carter-brokered Egypt-Israel peace negotiation that was on the brink of failure many times. Then Rosalynn Carter recalls her husband's small, kind act that brought Begin around. 🐔

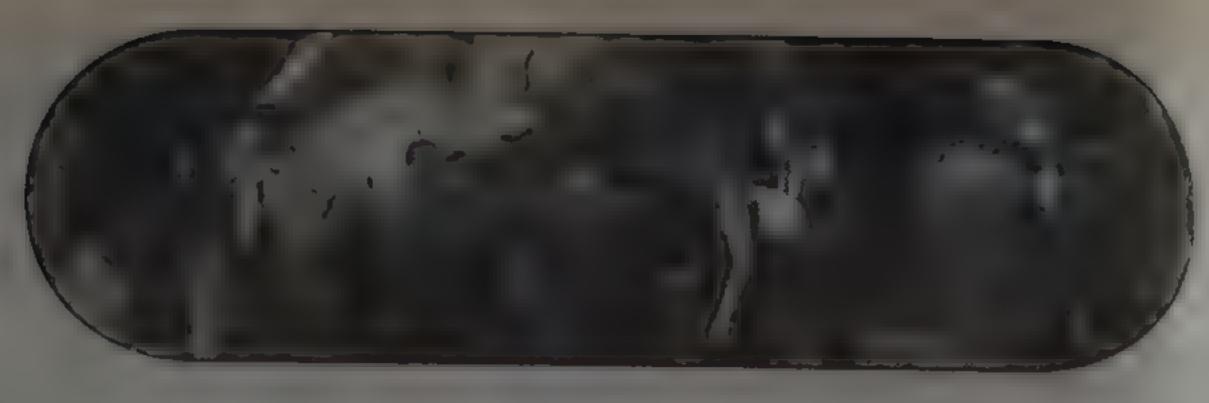
Looking back, maybe this hopeful, mundane slog for peace—especially at à time when the US is spending billions on an armed occupation in the Middle East-is all we really need to see of Jimmy Carter and his plain, effective and eminently sensible ways. V

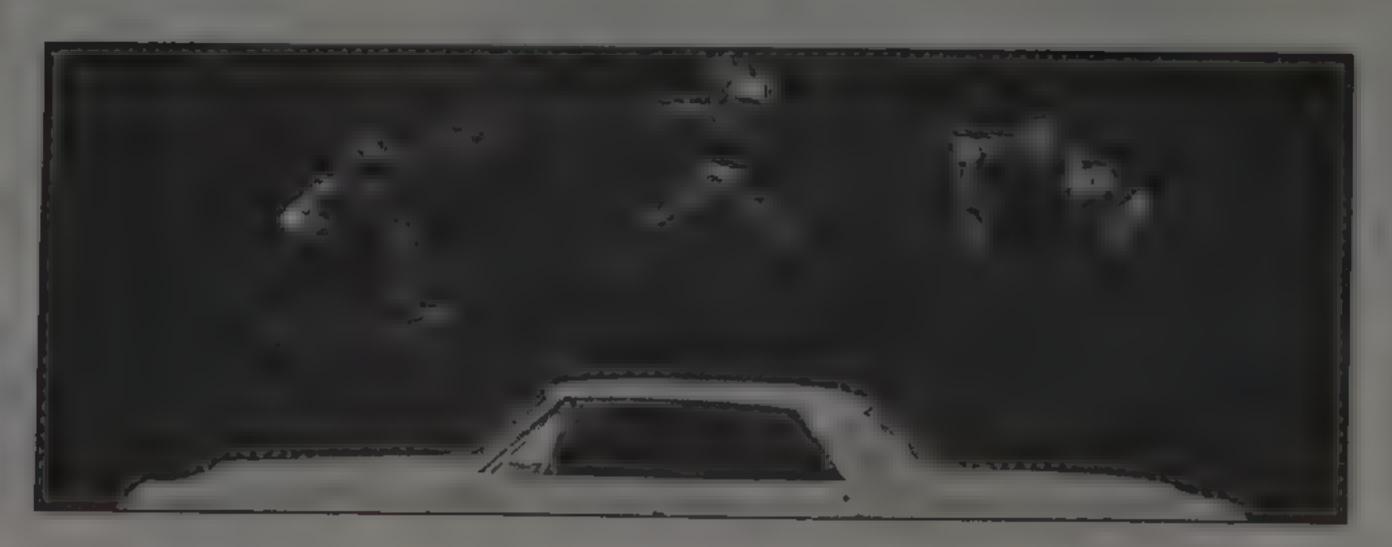












DPENING THIS WEEK

DIRECTED BY IAN IDBAL RASHID
STARRING AUTINA WESLEY, TRE ARMSTRONG

JONATHAN BUSCH / jonethan@vueweekly.com

The hip-hop musical is not a far cry from West Side Story or The Wiz in its classical appropriation of the street as a site for celebrating the body and music, all the while taking advantage of its socioeconomic subtext. Stomp the Yard, Step Up, You Got Served, Honey and countless others I forget integrate the spectacle of dance into the greater reality of the film, explicitly offering a dramatic "do-or-die" plot to conceal its Fred-and-Ginger tendencies. Touch

of Pink director Ian Iqbal Rashid's How She Move so far demonstrates the genre in its peak condition, nurturing its conventions with confidence and sincerity.

Rutina Wesley stars with an astonishing presence as Raya, a student forced to abandon her post at a costly private school to return home to the inner-city after her sister dies of a drug overdose. She gets jumped on by the students at the local high school as they assume she has an elitist attitude, only for her to prove her heart and drive are still motivated by her roots in step dancing. A one-on-one dance-off with her troubled rival Michelle (buff powerhouse Tre Armstrong) suddenly has the community's step groups interested in her moves, as the prestigious StepMonster competition approaches.

More than anything, Raya wants the 50 grand that comes with first place (aka the fast route back to her privileged education), so she joins the group headed by Bishop (Dwain Murphy) only to have her parents (Melanie Nicholl-King and Conrad Coates) grow suspicious of her involvement in the same lifestyle they believe to be responsible for claiming her sister's life. But Raya holds fast to the dream with a clear head and strong will, hardly yielding to the difficulties that lie ahead.

The narrative of How She Move, despite its ordinary-sounding framework, captivates with a thread of richly drawn characters and soulful performances. They are a magic lead-in to the stellar dance sequences, which, if the audience can engage themselves, are transcendent moments of creative tension. From Raya's sweaty solo workout which opens the film to the automobile-stomping group finale, it's all beats, muscles and jumpsuits that induce a multitude of thrills and quiet gasps.

It's one thing to dwell in the familiarity of the storyline, and it's another to recognize How She Move as the articulation of a form that does, despite the fairly racist user buzz on the film's IMDB page, have

an audience which appreciates and craves it. Like last year's guy-folk pseudo. musical *Once, How She Move* is a discovery of talent within the sublime.

NOW PLAYING

27 DRESSES
DIRECTED BY ANNE FLETCHER
WRITTEN BY ALINE BROSH MCKENNA
STARRING KATHERINE HEIGL, JAMES MARSDEN

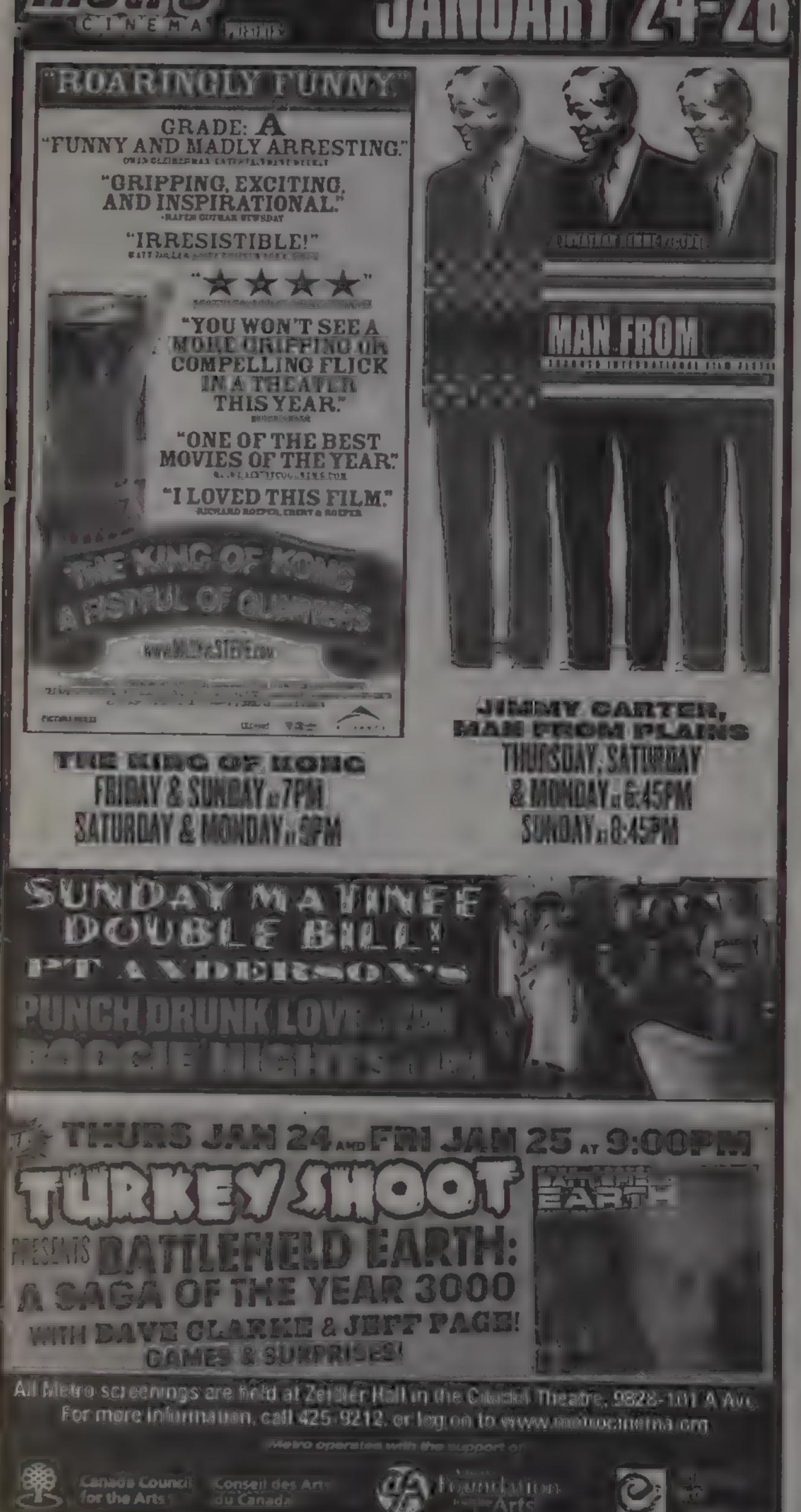
BRIAN GIBSON / brian@vueweekly.com

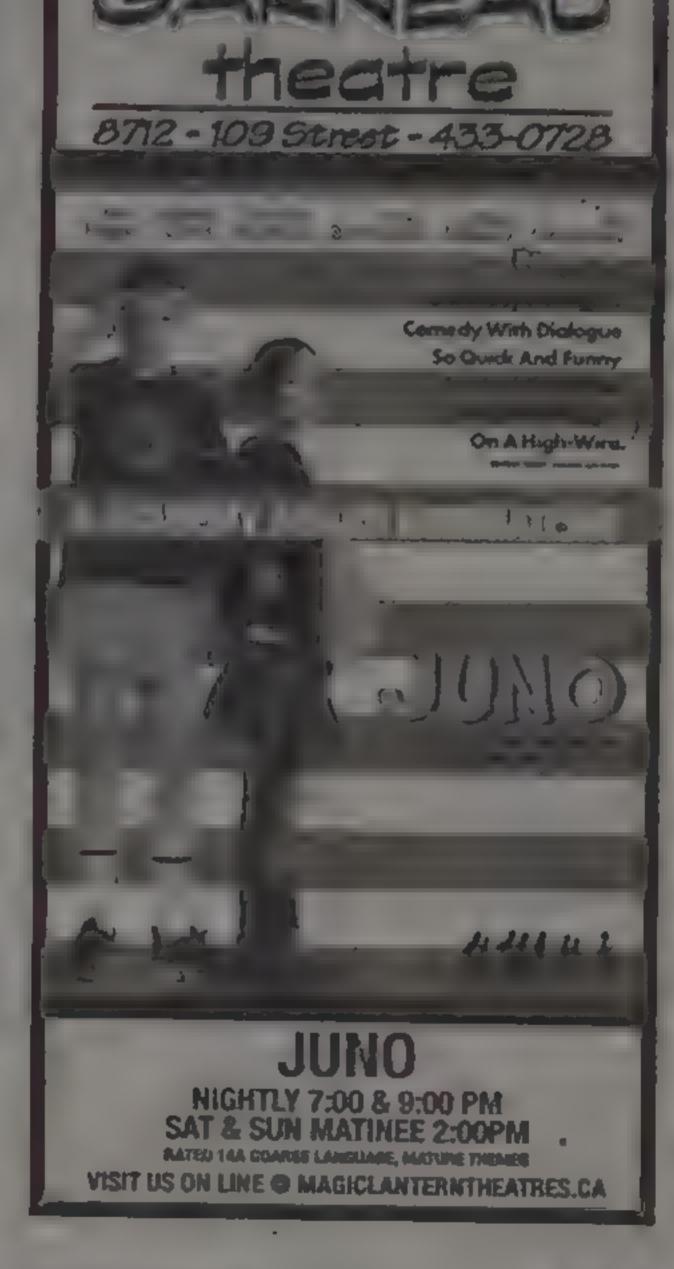
The title already gave it away, but I knew for sure I wasn't the target audience when the matinee crowd turned out to be mostly teenagers and everyone hailed from the opposite sex. Long after the theatre's speakers had finished twanging out a new country song-"Make love with me, baby, 'til we ain't strangers any more"-and the trailers had been reeled off-married-drunk-in-Vegas couple hate each other and fight over slot machine winnings; beach bum and his uptight ex * hate each other but get together to find sunken treasure--- I was already turning my mind into one of those huge pretzels they oversalt and sell for \$5 at the concession stand, trying to figure out the latest brand of love-for-laughs that Hollywood's selling these days.

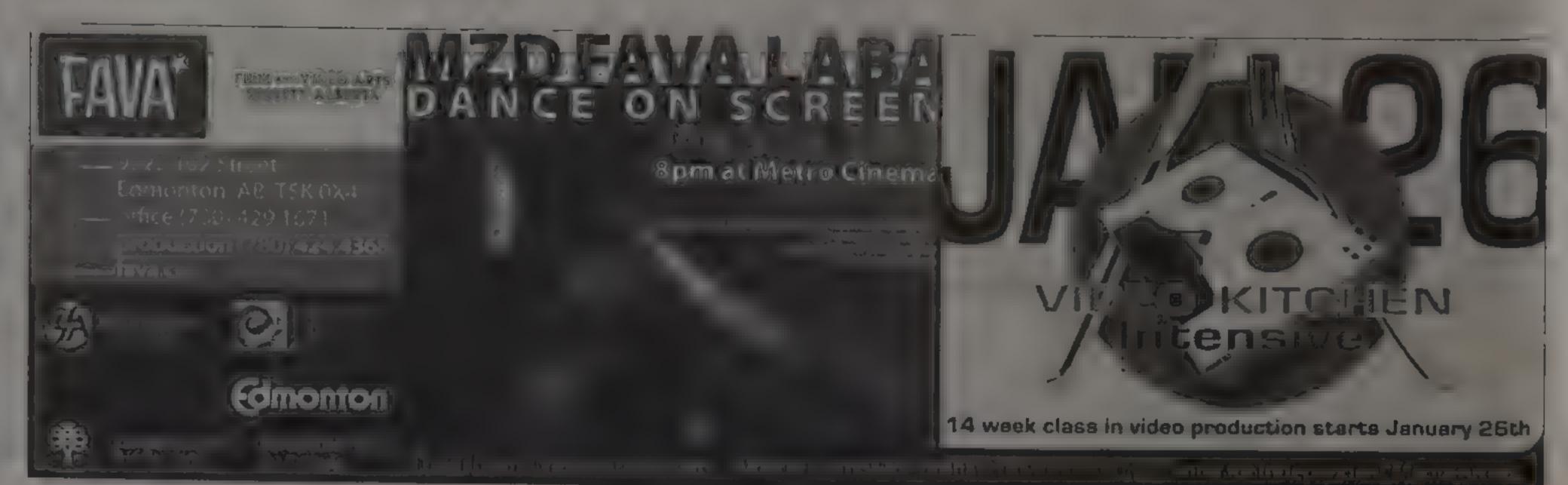
27 Dresses, though, is more of a throwback to olde Tinseltowne—good-natured and amiable. Its only concessions to the 21st century are a dusting of swear-words, a bout of pre-marital sex, some cellphones and a Blackberry that replaces a datebook.

The datebook is Jane's (Katherine Heigl), and Kevin (James Marsden), a journalist, finds it in a cab she's been using to shuttle between two weddings one night. Heigl's not Knocked Up here, but she can't get tied down. Always the bridesmaid, she's embraced her second-best, right-hand status, both at the altar and at work, where she eagerly assists her longtime crush and boss George (Ed Burns). But then Jane's younger sister Tess (Malin Akerman) drops into Manhattan for a visit and catches the boss' eye.

George is as boring as Clark Kent without superpowers, while Tess d'Uber-Vile is cartoonishly narcissistic, and a blonde so bubbly her head could burst any second: Akerman plays her with head bobs and big eyes. Some scenes are stiff, and characters often shoot quips like they're







a profitting range

1 At 3t makes 27 Dresses a pleasantly . . ! to flick is jilted Jane, her barely d disgruntlement hooking up nicely , triced cheeriness. Heigh flashes some The Hollywood-leading lady charm and in the for perfectly timed, expressive acting. She and Marsden hit it off ., i' aspecially in a bar scene that's the - retural and relaxed moment in the And a few small, unresolved tensions that this wed-com cake doesn't ... dissolve into sugary simplicity. 27 ses is far from a perfect fit, but then s not the garish, loud outfit a lot of romor s throw on, either.

CLOVERFIELD 3 SECTED BY MATT REEVES MATTER BY BREW GODDARD STARPING MICHAEL STARL-DAVID, ODETTE YUSTMAN

DAVID BERRY / david@vueweekly.com

女女女

Oh, the poor fate of the post-9/11 monster movie: Roland Emmerich's Godzilla sure didn't have to worry about blindingly obvious connections to real-world events when it (heartlessly and boringly, of course) tore the living hell out of Manhattan, but you're just not allowed to destroy New York anymore without people drawing connections to terrorists.

Of course, it's not like Matt Reeves and Drew Goddard didn't court the comparison in Cloverfield: besides the setting although I guess it's fair to argue that the poster wouldn't look as cool with the top of the Capitol Records building knocked off-the duo includes numerous fairly direct references to the attacks, most strikingly an advancing wall of dust ripping down a street after a building is toppled. As counterintuitive as it might seem, though, they'd have been better off leaving the whole issue alone: they're clearly only interested in the parallels for some cool visuals and easy tie-ins, and while that isn't exactly exploitation, it isn't far enough away to not be at least a bit tacky.

That's doubly true since, as a straight monster movie, Cloverfield actually works pretty well. The central idea—big, brash CGI effects on shaky, handheld cameras—is a fairly clever premise, and Reeves and cinematographer Michael Bonvillain use it to full effect. Though the execution isn't entirely without its gimmicks, in the film's few quieter moments the unstable, intimate shots help build a very uneven but real sympathy with the characters, a not entirely easy feat, cons Jering both their excessive New York prettiness and the oversentimental MacGuffin of a plot—this scruffily handsome guy is going back for his remarkably beautiful true love, goddammit!

The camera works even better for action sequences, it's so active we almost never get more than a fleeting glimpse of anything, whether it's the rampaging monster or a cute girl meeting a gruesome end, an effect that can't help but draw you in, leading you as desperate and confused as in characters. A frightening attack in a Natural—there's little monsters, Do, as Reeves and Gooden realize that this hand-held stuff also needs more per-Sala: threats—is probably the film's best: the audience is completely unable to get tearings while the camera flies around. would, catching snippets of the attack, It is not them as frightened and bewildered as the characters—which, when you get and to it, is really what monster. Places are all about. V

All showtimes are subject to change at any time. Please contact theatre to confirm

CHABA THEATRE JASPER

6094 Connaught Dr. Jasper, 862-4749

27 DRESSES (PG, coarse language) Fri-Sat 7:00, 9:00; Sun-Thu 8:00

JUNO (14A, coarse language, mature themes). Fri-Sat 7:00, 9:00; Sun-Thu 8:00

CINEMA CITY MOVIES 12

11.50 Amel 50" St. 472-9772

WALK HARD: THE DEWEY COX STORY (14A, sexual content, nudity, substance

Fri, Sun-Thu 1:45, 4:40, 7:20, 9:30; Sat 1:45, 4:40, 7:20, 9:30, 11:50

AWAKE (14A, coarse language, disturbing

Fri, Sun-Thu 1:55, 4:50, 7:35, 10:00; Sat 1:55, 4:50, 7:35, 10:00, 12:00

CHRISTMAS IN WONDERLAND (PG) Fri, Sun-Thu 2:00, 4:35, 6:55, 9:15; Sat 2.00, 4:35, 6:55, 9:15, 11:30

THE MIST (18A, gory scenes) Fri, Sun-Thu 1:15, 4:10, 6:50, 9:40; Sat 1:15, 4:10, 6.50, 9:40, 12:10

HITMAN (18A, gory scenes) Fri, Sun-Thu 1:30, 4:30, 7:30, 9:55; Sat 1:30, 4:30, 7:30, 9:55, 12:15

AUGUST RUSH (PG) Daily 1:35, 4:25, 7:25

MR. MAGORIUM'S WONDER EMPORIUM (G)

Fri, Sun-Thu 1:50, 4:45, 7:05, 9:25; Set 1:50, 4:45, 7.05, 9:25, 11:35

BEOWULF (14A, violence) Fri, Sun-Thu 1:40, 4:20, 7:00, 9 45; Sat 1:40, 4.20, 7:00, 9:45, 12.05

AMERICAN GANGSTER (18A) Fri. Sun-Thu 1:00, 4:15, 7:40; Sat 1:00, 4:15, 7:40, 10:50

BEE MOVIE (G)

Fri, Sun-Thu 1:10, 3:10, 5:05, 7:15, 9:20, Sat 1:10, 3:10, 5:05, 7:15, 9:20, 11:20

THE GAME PLAN (G) Frl, Sun-Thu 1:20, 4:05, 7:10, 9.35; Sat 1:20, 4:05, 7:10, 9:35, 11:45

THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD (14A) Fri, Sun-Thu 1:05, 4:25, 7:45; Sat 1:05, 4.25, 7:45, 11:00

ACROSS THE UNIVERSE (PG, not recommended for children) Fri, Sun-Thu 9:50; Sat 9:50, 12:20

CINEPLEX ODEON MORTH

14231 137th Avenue, 732-2236

MEET THE SPARTANS (14A, crude con-

No passes. Daily 12:45, 3:00, 5.15, 7:30,

UNTRACEABLE (14A) No passes. Daily 1:50, 4:40, 7:45, 10:20

RAMBO (18A, gory scenes, brutal violence)

Daily 12:30, 2:50, 5:20, 8:00, 10:30 MAD MONEY (PG, coarse language) Fn-Mon, Wed-Thu 12:40, 6:50; Tue 6:50;

27 DRESSES (PG, coarse language) Daily 1:30, 4:20, 7.20, 10:00

Star and Strollers screening: Tue 1:00

CLOVERFIELD (14A, frightening scenes) Daily 1:00, 3:10, 5:30, 8:10, 10 35

THE WATER HORSE: LEGEND OF THE DEEP (PG)

Daily 12:10

THE BUCKET LIST (PG, coarse language) Fri-Mon, Wed-Thu 12:20, 2:40, 5.10, 7:40, 10:05; Tue 5:10, 7:40, 10:05; Star and Strollers Screening: Tue 1:00

THE GREAT DEBATERS (PG, Mature Themes) Daily 3:30, 9:30

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET (18A, gory

Daily 9:00 NATIONAL TREASURE: BOOK OF SECRETS (PG) Daily 1:15, 4 15, 7:05, 10:10

P.S. I LOVE YOU (PG, coarse language)

Daily 1:20, 4:10, 7:00, 9:55

ALVIN AND THE CHIPMUNKS (G) Daily 12:15, 2:20, 4:30, 6.40

JUNO (14A, coarse language, mature (themes)

No passes. Daily 1:40, 4:00, 7.15, 9.40 LAM LEGEND (14A, frightering \$2808.) Daily 2.30, 5:00, 7:50, 10.25

ATONEMENT (14A, coarse language, MUSAMME & MOSAMMEST Dan 1966 300 631,4915

NO COUNTRY FOR OLD MEN (18A, gory scenes)

Daily 1:10, 3.45, 7:10, 9:50 -

METROPOLITAN OPERA: HANSEL AND GRETEL - ENCORE |Classification not available) Sat 11:00 am

CINEPLEX ODEON SOUTH

1525-97 31 - 95-0595

MEET THE SPARTANS (14A, crude con-No passes. Daily 1:20, 3:30, 5:40, 8 10, 10:30

UNTRACEABLE (14A) No passes. Daily 1:50, 4:50, 7:45, 10:15

RAMBO (18A, gory scenes, brutal violence): Daily 12:15, 2:45, 5:15, 7:40, 10:15

YAARIYAN (STC) Daily 12:45, 4:45, 8:45

Daily 9:30

MAD MONEY (PG, coarse language) Dally 1:49, 4:20, 7:15, 9:40

27 DRESSES (PG, coarse language) Fn-Mon, Wed-Thu 1:00, 4:00, 7:10, 9 45: Tue 4:00, 7:10, 9:45; Star and Strollers Screening: Tue 1:00

CLOVERFIELD (14A, frightening scenes) Day 12:50, 3:15, 5.30, 8:00, 10.30

THERE WILL BE BLOOD (PG, violence, not recommended for young children). Daily 12:40, 4:40, 8:30

THE BUCKET LIST (PG, coarse language) Daily 1:30, 4 10, 6.45, 9:15

CHARLIE WILSON'S WAR (PG)

SWIFTING Y TODO. THE DEMEN BARBER OF FLEET STREET (18A, gory scenes) Daily 9:10

MATRIMAL TELESCOPE OF SECRETS (PG) Daily 12:20, 3.45, 7.00, 10:00

P.S. I LOVE YOU (PG, coarse language) Frf, Mon-Thu 1:20, 4:15, 7:20, 10.10; Sat 4:15, 7:20, 10:10; Sun 1:20, 7:20, 10:10

ALVIN AND THE CHIPMUNKS (G) Daily 12:00, 2:15, 4:30, 6:40

JUNO (14A, coarse language, mature

No passes, Fri-Mon, Wed-Thu 12:10, 2:30, 5:00, 7:30, 9:50; Tue 2:45, 5:00, 7:30, 9:50, Star and Strollers Screening: No passes. Tue 1:00

I AM LEGEND (14A, frightening scenes) Fn-Sat, Mon-Thu 2:00, 5:10, 7:50, 10:20; Sun 2:00, 5:10, 10:20

ATONEMENT (14A, coarse language, mature themes) Daily 12:30, 3.20, 6:30, 9:20

Fn-Wed 1:10, 3:50, 6:50; Thu 6:50

THE GOLDEN COMPASS (PG, violence, not recommended for young children)

METROPOLITAN OPERA: HANSEL AND GRETEL - ENCORE (Classification not available) Sat 11:00 am

WWE: ROYAL RUMBLE (Classification not available) Sun 6:00

CINEPLEX WEST MALL &

8882-170 St. 444-1829

SUNDAY (HINDI W/E.S.T.) (STC) Fri, Mon-Thu 6:35, 9:25; Sat-Sun 12:30, 3.45, 6:35, 9:25

IN THE NAME OF THE KING: A DUNGEON SIEGE TALE (PG, violence, not recommended for young children) Frl. Mon-Thu 7:00, 9.45; Sat-Sun 12.40, 3:30, 7:00, 9:45

WALK HARD: THE DEWEY COX STORY (14A, sexual content, nudity, substance

Fri 5:00, 7:15, 9:30; Sat-Sun 12:45, 2:50, 5-00, 7:15, 9:30; Mon-Thu 7:15, 9:30

THE MIST (18A, gory scenes) Frl, Mon-Thu 8:50, 9:40; Sat-Sun 3:40, 6 50, 9.40

BEOWULF (14A, violence) Frl. Mon-Thu 6 45, 9.20; Sat-Sun 1.00, 4 15, 6:45, 9:20

AMERICAN GANGSTER [18A] Fri-Sun 5:15, B.45, Mon-Thu 8:45

BEE MOVIE (G) Fri 4'45, 7:10, 9.15; Sat-Sun 12:15, 2.30, 4:45, 7:10, 9:15; Mon-Thu 7:10, 9:15

THE GAME PLAN (G) Frl. Mon-Thu 6:30, 9:00; Sat-Sun 1:10, 3 45, 6.30, 9:00

CHRISTMAS IN WONDERLAND (PG) Sat-Sun 12:20, 2:45

MR. MAGORIUM'S WONDER EMPORIUM (G) Sat-Sun 1:15

CITY CENTRE 9

10200-102 Ave. 421-7020

27 DRESSES (PG, coarse language). Dolby Stereo Digital Daily 1:00, 3:30, 7:00,

CLOVERFIELD (14A, frightening acenes) Dolby Stereo Digital Daily 12.40, 2:45, 5:00, 7:10, 9:40

ATONEMENT (14A, coarse language) mature themes). DTS Digital Daily 12:30, 9:05

THE BUCKET LIST (PG, coarse language) DTS Digital Fri-Mon 1:10, 3:50, 6:40, 9:10, Tue-Thu 1:10, 3:50, 9:10

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET (18A, gory scenes DTS Digital Fri-Wed 1:15, 4:10, 7.10, 9:50, Thu 1:15, 4:10, 9:50

I AM LEGEND (14A, frightening scenes) DTS Digital Duty 9:35

MAD MONEY (PG, coarse language) DTS Digital Daily 4.20, 6:30

MICHAEL CLAYTON (14A) OTS Digital Daily 12 35, 3 40, 6:50

WORLD'S BEST COMMERCIALS (STC) Dolby Stereo Digital Tue-Thu 7:00

MEET THE SPARTANS (14A, crude con-DTS Digital Daily 1:20, 3.40, 7:40, 10:00

RAMBO (18A, gory scenes, brutal violence) Dolby Stereo Digital Daily 12:50, 3:20, 7:30,

UNTRACEABLE (18A, gory scenes, disturbing content) DTS Digital Daily 1:30, 4:00, 7.20, 9:55

CLAREVIEW 101

4211-139 Ave. 473-750

IN THE NAME OF THE BLASS A **DUNGEON SIEGE TAILE (PG, violence, not** recommended for young children) Daily 9:15

ALVIN AND THE CHIPMUNKS (G) Fri-Sun 12,35, 2:40, 4:55, 7:05; Mon-Thu 4.55, 7:06

I AM LEGEND (14A, frightening scenes) Daily 4.50, 7:30, 10:00

THE BUCKET LIST (PG, coarse language) Fri-Sun 1:40, 4:20, 6.45, 9:10; Mon-Thu 4:20, 6:45, 9 10

JUNO (14A, coarse language, mature themes) Fri-Suri 1:30, 4:10, 6:35, 9:00; Mon-Thu 4:10, 6:35, 9:00

27 DRESSES (PG, coarse language) Frl-Sun 1:10, 4:15, 6.50, 9.40; Mon-Wed 4:15, 6:50, 9:40; Thu 1:00, 4:15, 6:50, 9:40

CLOVERFIELD (14A, frightening scenes) Fri-Sun 12 40, 2:50, 5:00, 7:25, 9:55; Mon-Thu 5:00, 7.25, 9.55

Fri-Sun 1:50, 4:40, 7.20, 9 50; Mon-Thu 4 40, 7.20, 9.50

NO COUNTRY FOR OLD MEN (18A, gory

MICHAEL CLAYTON (14A) Frt-Sun 12.50, 4:00, 6.40, 9:20; Mon-Thu 4.00, 6.40, 9.20

MEET THE SPARTANS (14A, crude con-Fri-Sun 12:30, 2:35, 4:45, 7:10, 9:25; Mon-

RAMBO (18A, gory scenes, brutal violence) Fri-Sun 1:00, 4:30, 7:00, 9:30; Mon-Thu 4 30, 7.00, 9:30

CALAXY-SHERWOOD PARKS

Thu 4:45, 7:10, 9:25

2020 Sherwood Drive, 416-0150

MEET THE SPARTANS (14A, crude con-No passes. Frt 5:00, 7:30, 10:10; Sat-Sun

12:20, 2:30, 5:00, 7:30, 10:10; Mon-Thu

7:30, 10:10 UNTRACEABLE (14A)

No passes, Frt 4:00, 7.10, 9:45; Sat-Sun 1:10, 4:00, 7:10, 9 45; Mon-Thu 7:10, 9:45

RAMBO (18A, gory scenes, brutal violence) Frt 4:40, 7:40, 10:00; Sat-Sun 12:00, 2:20, 4-40, 7:40, 10:00; Mon-Thu 7:40, 10:00

MAD MONEY (PG, coarse language) Daily 9.10

27 DRESSES (PG, coarse language) Fri 3:30, 7:15, 10:15; Sat-Sun 12:40, 3:30, 7:15, 10:15; Mon-Thu 7:15, 10.15 CLOVERFIELD (14A, trightening scenes)

7 25, 10 20; Mon-Thu 7:25, 10:20 THE PIRATES WHO DON'T DO ANYTHING: A VEGGIETALES MOVIE (G) Fri 4:50, 7:20; Sat-Sun 12:10, 2:40, 4:50,

7:20; Mon-Thu 7:20

Fn 4:30, 7:25, 10:20, Sat-Sun 1:30, 4:30,

THE BUCKET LIST (PG, coarse language) Fn 4 20, 6.50, 9:30; Sat-Sun 12:50, 4:20, 6:50, 9:30; Mon-Thu 6:50, 9:30

NATIONAL TREASURE: BOOK OF SECRETS (PG) Frt 4:10, 7:00, 9:50; Sat-Sun 12:30, 4:10, 7:00, 9:50; Mon-Thu 7:00, 9:50

ALVIN AND THE CHIPMUNKS (G)

Fri 3:40, 6:40; Sat-Sun 1:20, 3:40, 6:40: Mon-Thu 6 40

JUNO (14A, coarse language, mature

No passes. Fri 3:50, 8 45, 9:20; Sat-Sun 1:00, 3.50, 6:45, 9:20; Mon-Thu 6:45, 9:20

I AM LEGEND (14A, frightening scenes) Daily 9 40

GARNEAU:

\$112 P9151 4,51 0103

JUNO (14A, coarse language, mature) thernesi Daily 7:00, 9 JO; Sat, Sun 2:00

GRANDIN THEATRE

Grandin Malf, Sir Winston Churchill Ave. St. Alternal 4 5% - 92

Date of Issue only: Thu, Jan. 24 THE BUCKET LIST (PG, operse language) Thu, Jan. 24: 1:20 3:25 5:25 7:25 9:30

ALVIN AND THE CHIPMUNKS (G) Thu, Jan. 24: 2:55, 4:55, 6:55

THE WATERHORSE: LEGEND OF THE DEEP (PG)

Thu, Jan. 24: 12:45, 8.45 27 DRESSES (PG, coarse language)

Thu, Jan. 24: 12:55, 3:00, 5:10, 7:20, 9:25 CLOVERFIELD (14A, frightening scenes) Thu, Jan. 24: 1:10, 2:60, 4:30, 6:15, 8:00,

JUNO (14A, coarse language, mature Thu, Jan. 24: 1:25, 3.20, 5.20, 7.30, 9.20

■ DUGGAN CINEMA~CAMROSE

E-119 Ave Comprese 120 614 11 43 RAMBO (18A, gory scenes, brutal violence)

Daily 7:20 9:10; Sat-Sun 2:20 CLOVERFIELD (14A, finghtening scenes) Daily 7:15 9.15, Sat Sun 2:16

27 DRESSES (PG, coarse language) Daily 7.00, 9.20; Sat Sun 2.00

THE BUCKET LIST (PG, coarse language)

Daily 7.10 9 00; Sat Sun 2.10 JUNO (14A, coarse language, mature themes).

Daily 7:05 9:05; Sat Sun 2:05

LEDUC CINEMAS:

THE BUCKET LIST (PG, coarse language) Daily 7:00, 9.25; Sat Sun 1.00, 3.25

CLOVERFIELD (14A, frightening scenes) Daily 7:05, 9:10; Sat Sun 1:05, 3:10

RAMBO (18A, gory scenes, brutal violence)

Daily 7:10, 9:15; Sat Sun 1:10, 3:15 27 DRESSES (PG, coarse language)

Daily 6:55, 9:20; Sat Sun 12:55, 3.20

metro cinema

9828-101A Ave. Citadel Theatre. THE KING OF KONG: A FISTFUL OF

QUARTERS (PG, coarse language)

Fri, Sun 7.00; Sat, Mon 9 00 PUNCH-DRUNK LOVE (14A, coarse sexu al dialogue)

Sun 2:00 BOOGIE NIGHTS (R)

Thu 8:00

Tue 1 10, 3:10

1:30, 3 30

Sun 4:00 MZD FAVA LABA: DANCE ON SCREEN (Classification not available)

JIMMY CARTER, MAN FROM PLAINS Sat, Mon 6 45; Sun 8.45

TURKEY SHOOT! PRESENTS: BATTLEFIELD EARTH (PG, not suitable for younger children) Fri 9 00

PARKLAND CINEMAT

130 Century Crossing, Spruce Grove, 972-2332, Serving Spruce Grove, Stony Phin. Parkland County

12:50, 3:20 CLOVERFIELD (14A, Inghtening scenes) Fri-Wed 7:10 & 9:06; Thu 9:05, Sat. Sun.

RAMBO (18A, gory scenes, brutal violence)

Fri-Wed 7:00, 9:05; Thu 9:05, Sat, Sun, Tue

27 DRESSES (PG, coarse language) Frt-Wed 6:55, 9-15; Thu 9:15, Sat, Sun, Tue 12:30, 2.50

THE BUCKET LIST (PG, coarse language) Frt-Wed 7:05, 9:10; Thu 9:10; Sat, Sun, Tue 12 45, 3:05 JUNO (14A, coarse language, mature

Fri-Wed 7-15, 9:20; Thu 9:20; Sat, Sun, Tue

ANYTHING/GI Frt-Wed 6:50; Sat, Sun, Tue 1:20, 3:15

THE PIRATES WHO DON'T DO

P.S. I LOVE YOU (PG, coarse language) Daily 8 50

ALVIN AND THE CHIPMUNKS IG

Fri-Wed 7:00; Sat, Sun, Tue 1:00, 3:00

I AM LEGEND (144, frightering 9 20 20)

PRINCESS

Fn-Wed 9:00

133 -82 Ave 133 4773

THERE WILL BE BLOOD (PG. violence not recommended for young children Daily 7:30; Sat Sun 2:00

DIVING BELL AND THE BUTTERFLY (PG mature themes, nuclity). Daily 7:00, 9.20; Sat, Sun 2:30

CSCOTIABANK THEATRE WEM

WELL SEED I'M SU CAN 2 COD

HOW SHE MOVE (PG, coarse language) Daily 1 40, 4.15, 6.50, 9 25

MEET THE SPARTANS (14A, crude con-No passes. Daily 12:20, 2:50, 5:00, 7:45

UNTRACEABLE (14A) No passes. Delly 1:30, 4:10, 7:15, 10:15

RAMBO (18A, gory scenes, brutal violence) Daily 12.30, 3:00, 5:15, 8:00, 10:30

MAD MONEY (PG, coarse language)

Fri-Tue, Thu 1.20, 4:40, 7:30, 10:05; Wed

4:40, 7:30, 10:05; Star and Strollers Screening: Wed 1:00+ 27 DRESSES (PG, coarse language)

Daily 1 00, 4 00, 7:05, 9:50

CLOVERFIELD (14A, frightening scenes) Daily 12 45, 3:10, 5:00, 7:50, 10:25

ONE MISSED CALL (14A, Inghtening

Fn-Sat, Mon-Thu 6.30, 9.20; Sun 9/45 THE BUCKET LIST (PG, coarse language) Daily 12:55, 3 40, 6 40, 9:30

SWEENEY TODD: THE DEMON

BARBER OF FLEET STREET (18A, gory scenes). Daily 10:20 BLATTONIAL TRIBLASURE BLOCK OF

Fri-Tue, Thu 12 40, 3 50, 7:00, 10:00; Wed

3:50, 7:00, 10:00; Star and Strollers screenang: Wed 1:00

SECRETS (PG)

Daily 1:10, 3.30 JUNO (14A, coarse language, mature themes)

No passes. Daily 1:15, 3.55, 7:10, 9:40

ALVIN AND THE CHIPMUNKS (G)

I AM LEGEND: THE IMAX EXPERIENCE (14A, frightening scenes) Daily 1.00, 4:00, 7:00, 9.45 THE GOLDEN COMPASS (PG, violence,

not recommended for young children)

Fri, Sun-Thurs 12:50, 4:20, 7:25, Sat 4:20, METROPOLITAN OPERA: HANSEL AND GRETEL-ENCORE (Classification not avail-

Sat 11 00 am WWE: ROYAL RUMBLE (Classification not

available) Sun 6:00

WESTMOUNT CENTRE 111 Ave. Groat Bd. 455-6726

JUNO (14A, coarse language, mature thernes) Fri, Mon-Thu 7.10, 9:30; Sat-Sun 1:15, 3.35, 7.10, 9:30

THING: A VEGGIETALES MOVIE (G) Fn. Mon-Thu 6 45, Sat-Sun 1:00, 3:15, 6:45 THE BUCKET LIST (PG, coarse language)

Fri, Mon-Thu 7:00; Sat-Sun 12:45, 3:00,

THE PIRATES WHO DON'T DO ANY-

MAD MONEY (PG, coarse language) Frt. Mon-Thu 7:20, 9:40; Sat-Sun 1:30 3:50, 7.20, 9:40

ATONEMENT (14A, coarse language,

Drafy 9:00 MICHAEL CLAYTON (14A)

mature themes)

Daily 9 20

710-312-3922

MAD MONEY (PG, coarse language) Dally 7:05, 9:25; Sat Sun 1.05, 3.25 CLOVERFIELD (14A, Inghtaning scanes)

Daily 7:10, 9:10; Sat Sun 1:10, 3:10

RAMBO (18A, gory scenes, brutal violence) Daily 7:10, 9:15; Sat Sun 1:10, 3.15 27 DRESSES (PG, coarse language)

Oally 6:55, 9:20; Sat Sun 12:55, 3:20

FILM



Deuxième album de groupe musicale de Montréal trouve *Total Magique*

ALYSSA NOEL / alyssa@vueweekly.com

Marquis just might be the most honest man in indie rock. In the course of one conversation he criticizes his band's first release, admits its live show might be off-putting to some and then caps it off by saying, "Some of the songs [on the new album, Total Magique] are really juvenile. Like 'Teenage, Bats & Anthropology,' with the three voices, it sounds like three brats singing."

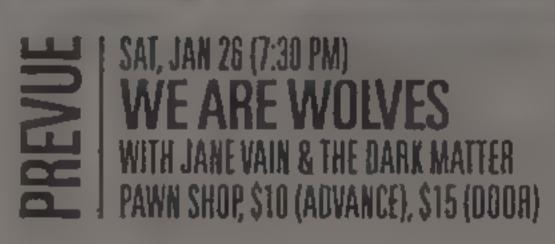
He's right. The trio's blended sneer and rhythmic chants do sound rather bratty, but sandwiched in between a meandering instrumental track and an aggressive rock song it works brilliantly. That was the band's goal with Total Magique, the group's second full-length album.

As a hastily recorded mash-up of every song the musicians had ever written, the 2005 debut Non Stop Je Te Plie En Deux lacked that kind of balance. And as a result, they were hyper-conscious of the level of diversity on the new disc.

On top of the same beat-driven dance punk that defined Non Stop are songs like "Coconut Nights," a slower, almost romantic number that features lines like "You are my coconut night / My favourite place," as well as a seldom-used guitar.

"We knew what we wanted for the second record," Marquis, the trio's drummer, says. "We kept in mind what we lacked on the last record while we were recording this one."

The band's efforts have been noticed by several music publications both here in Canada and in the US, including the New York Times and Pitchfork, although Marquis isn't con-



vinced that will necessarily translate to success in the south.

He recalls one show there during the last tour where a sparse crowed seemed more confused than entertained. "We started playing and they were standing there with their arms crossed and got blasted by the sound," he recalls. "They don't know how to react. It might take a few songs or a whole show to get used to [the sound]."

Although, he adds, the band's live show is really where they shine: "I think people will get the band more when they see it live."

in Edmonton and Calgary, Marquis says. For some reason Alberta crowds

have embraced the trio's music in way the members haven't seen any where outside of their hometown of Montréal. Crowds show up in drove they dance and aren't weirded out by the French between-song-banter the way most audiences are.

"Pretty much everywhere we tour in Canada and the States the reaction [to French] is ... kind of awkward," Marquis explains in a thick French accent. "Awkward for us, awkward for them, but we keep doing it because it's more natural."

Best case scenario, the audience will laugh and shout random French words it has gleaned from mandatory grade school French classes—or more predictably, offer up a few Québec slang curse words.

Although the group sings predominantly in English, the press has been fascinated by its ability to bring it. Mother Tongue to the English indie world. Marquis says he actually still enjoys answering questions about their bilingualism, but there is one topic he'd like to put to rest: "the Wolf thing."

(In case you've just emerged from a coma, there have been a few "Wolf bands rise to fame in recent years and critics have had a heyday accusing new lupine-inspired groups of jump ing on the bandwagon.)

With his characteristic honesty Marquis rails against the ridiculous notion that a band name can lead to fame.

"We got that name and at that point we knew of Guitar Wolf and that was it. And then a bunch of Wolf bands exploded," he remembers, before asking, "Who would do that? 'I'm going to get the wolf in my name so I get famous?"

THE BEST OF THE JOHNNY CASH TV SHOW LEGACY

BUT NOW ON BYO

EDEN MUNRO / eden@vueweekly.com

In the face of America's turmoil in the late 1960s, Johnny Cash presented a vsion of hope on *The Johnny Cash Show*, his faith grounding him in the belief that, despite the turbulent times, there was still much to be celebrated as the '70s loomed just over the horizon. While many vocal members of the older generations loudly complained about the youth of the time, Cash understood that those kids were the face of the future, and he wasn't afraid to admit that on his show.

The Best of The Johnny Cash TV Show: 1969 - 1971 culls 66 performances from the two years that the show was on the air, along with interpsersed segments of contextual narration and interviews—the most notable of those being songwriter Kris Kristofferson, Cash's drummer, WS Holland, and his son, John Carter Cash.

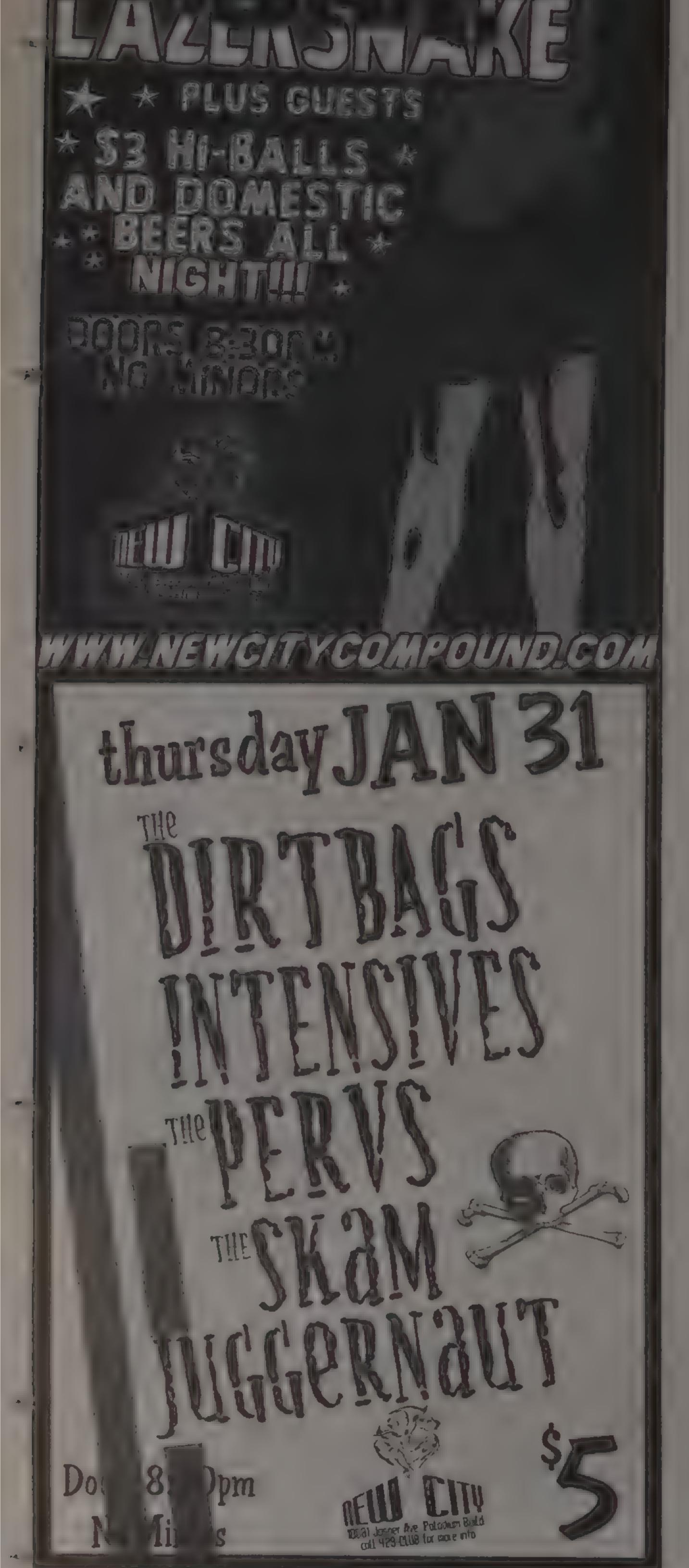
The risk with an archival release of this type is to either lose the context of the performances in a virtual onslaught of clips or to become bogged down beneath the talking-head narration, but for the most part this two-disc DVD set manages to avoid both of those.

The opening narration goes a long way towards setting the scene for the show, mentioning the dual music festivals of Woodstock and Altamont, often characterized as metaphors for the peace and violence that marked the '60s. This narration quickly gives way, however, to footage of Kristofferson

reminiscing in the seats of Nashville's Ryman Auditorium. Kristofferson's tributes are heartfelt and generally watchable—despite some jarring editing that has him jumping around the Ryman—but the other interviews have a tendency to place Cash on a pedestal with glowing praise rather than simply focussing on what he did, which was to refuse to accept borders of all sorts—between people in general and between music genres in particular Fortunately, the interview clips are brief and infrequent.

The performances are the real gems here. There are certainly some expected guests—country elders like Bill Monroe and Mother Maybelle Carter, along with members of the next gen-

DOZIMHOUES ON PAGE 31



Opus MC is one of the crowd

CARGLYN NIKODYM / carolyn@vueweekly.com

pus MC's voice bursts through the phone. You can imagine that one of his feet is tapping wildly and that if it weren't for the phone in his hand, they'd both be helping to shape the words of his conversation.

He's just lovin' life.

"I am so happy go lucky," he says. "I feel that everybody has the right to remain positive."

There is plenty to be excited about, though.

Opus MC (aka Harley Bourget—yes, motorcycle aficionados, that is his real name) put together a band to perform his belated debut CD release party—War on Thought, which came out last summer—and he's already working on his second album. Along with the two compilations he's working on for iD is Music Productions, the local hip-hop artist is planning on having three albums available over this coming summer.

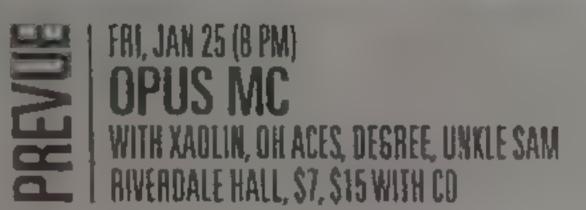
He's plenty pleased with the direction his music is taking, too. His youthful endeavours revolved around the heavier side of things, heginning with his first punk band in Grade 9, but he got turned onto hip hop about five years ago when he was introduced to the conscious-lyric side of the genre.

"The new album I'm working on right now is called Smile ... Music, and it's a far cry from the War on Thought," he says. "That whole album reflects my whole angry youth, down with society being ridiculously consuming and now I've realized that maybe yelling and screaming about these things might not be the best idea for me. So I've changed my ways quite a bit.

"It just seemed," he continues, "while we could all be very angry and scream about it, and then we can all agree that we're angry and we can scream about it, but where's the advice? Where's the direction?"

PART OF THIS CONVICTION stems from the volunteer work Opus MC does in the community, lending his musical talents—both in the production of others and performance—to shows and organizations like Heart of the City, Walk for Change, iHuman and Arca Tribe.



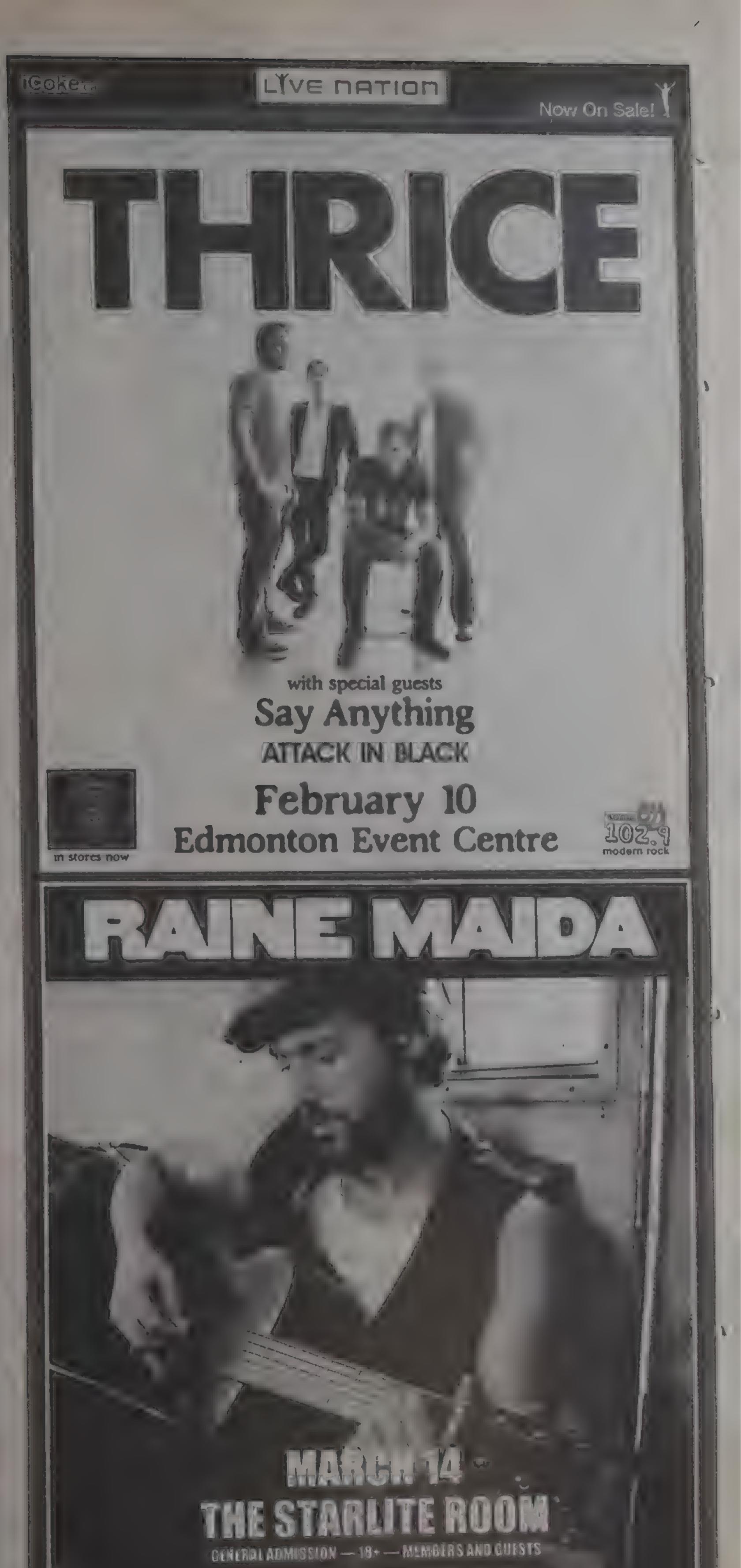


"What I've kind of come to terms with," he says, "is that, yeah, you can raise awareness and make money and play these shows—and it's not that much money being a hip-hop artist in Edmonton—but I feel so much better when the cause is there. My vocals tend to lend themselves to people that want to do something, instead of just bobbing their heads and going, 'Yeah, that was cool!"

The music is cool, though. As angry as Opus MC describes War on Thought, he offers up lyrics that you can sink your teeth into over the smoothest of sonics. And even though he's spent so much time behind a drum kit, even teaching for a time, the beats don't overwhelm. Instead, much of the rhythm is found in his verbal gymnastics. It's the confident sound of someone whose found the path that needs to be tread

"That's kind of where I'm at right now. I'm just a super positive, happy-go-lucky beam of light, and I try to bring that everywhere I go," he says. "So one of my big things when I am performing is to let everybody know that they are part of the performance, the audience is the exact same thing as I am, and that I am no different, no better, no worse. I'm not really into that larger-than-life type of performance. I'd rather breathe with the audience."

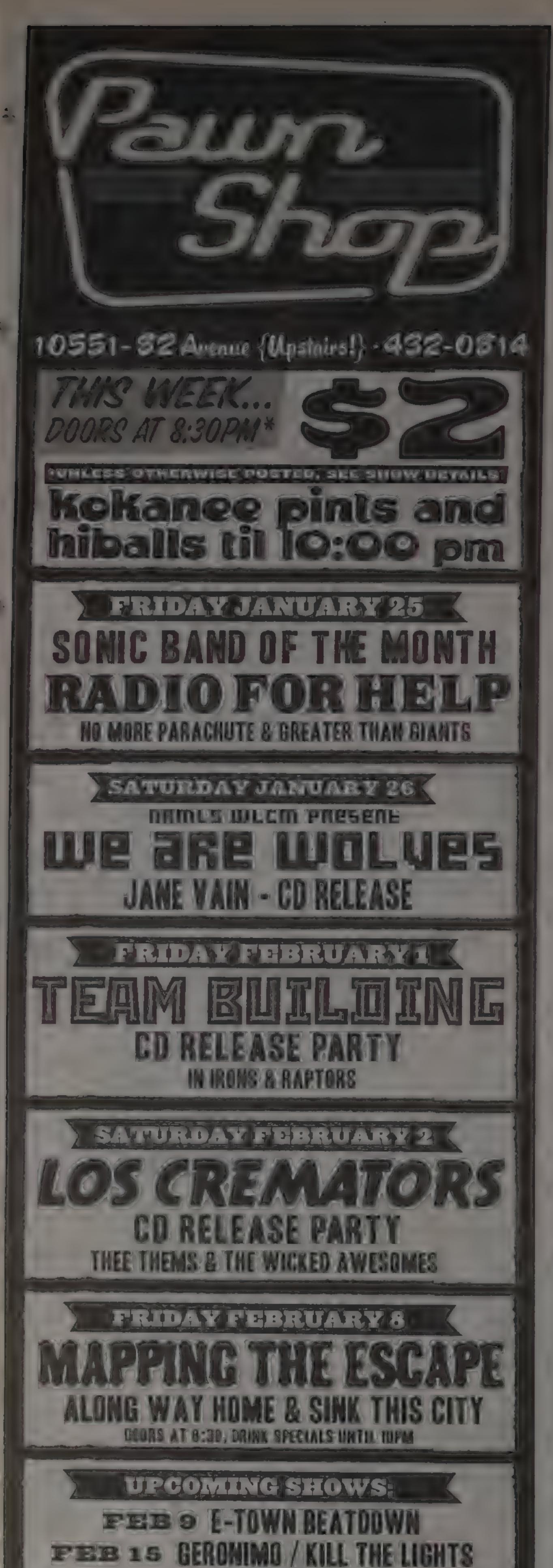




THE HUNTERS LULLARY

THRICE FOR BOARY 13 | EDMINGTON CHENT SEATHE + MATT COSTA F HAS GOVED TO STAN TO A STAN THE STAN TO STAN THE STAN TO STAN THE STAN TO STAN THE STAN

((CKAD))



語 LISTINGS

FAX YOUR FRIE LISTINGS TO 426 2089 OR E-MAR GLENYS AT MIDITIMESCONEWEDUYCOM DEADLINE IS FREDAY AT 3 PM

ANTIALYTIC THAP AUTO GILL Joseph Greeley

BACKDRAUGHT PUB Open stage. 9nm

BLUES ON WHYTE Guitarmageddon: Jordan Cook, Curtis Scarrow, and Shaun Verreault,

CAFÉ LEVA Every Thursday, Travis Boa plays mellow gold; 7-9:30pm

CHRISTOPHER'S PARTY PUB Open stage hosted by Alberta Crude;

DRUID Guitar heroes

DUSTER'S PUB Thursdays open stage hosted by the Mary Thomas Band, 9pm

FOUR ROOMS Andrew Glover, 8pm **HULBERT'S PUB** Jay Anthony Willis Quartet; 8pm

THE IVORY CLUB Live Dueling Pianos, no cover; 8pm

JAMMERS PUB Thursday open jam, 7-11pm

J AND R BAR AND GRILL Open stage with the Poster Boys (pop/rock/blues), 8 30pm-12 30am

JULIAN'S Dennis Begoray (jazz prano)

NEW CITY Sex party, Lazersnake, guests, no minors, 8 30pm (door)

NORTH GLENGRA HALL Jam by Wild Rose Old Time Fiddlers

O'BYRNE'S Sally's Crackers

HARRA M MOUNTER STOREMEN THE PROPERTY AND THE PARTY OF T

018

BACKROOM VODKA BAR Thursday Nights: Electro Education dub, trip hop, lounge, electro with BJ Lazer Beam

BILLY BOB'S LOUNGE Escapack Entertainment

BLACK DOG FREEHOUSE Big Rock Thursdays, DJs spin on two levels

BUDDY'S Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy

ESMERALDA'S Big and Rich Thursday top 40, country

BLIFFY McSUASTY'S Guite House Bingo with DJ S W.A.G

FLUID LOUNGE Gals Night out FUNEY BURDHA (MARYTE AVE) Requests with DJ Damian

GAS PUMP Ladies Nite: Top 40/dance with OJ Christian

GINGUR SKY Urban Substance Thursdays: Busy Signal, The Teacher Q.B. Invinceable, and Touch It; \$45 (door before 12)

HALD Thursdays Fo Shor with Allout DJs, DJ Degree, Junior Brown

KAS BAR Urban House: with DJ Mark Stevens, 9pm

LEVEL 2 LOUNGE Dish Thursdays funky house/techno with DJ Colin Hargreaves, house/breaks with DJ Krazy K, hardstyle/techno with DJ Decha, tech trance/electro with OJ Savage Garret; no minors; no cover

NEW CITY | Love '80s Thursdays, no minors; 9pm (door); no cover

NEW CITY Skinny Jay's Porn Bingo. no minors; 10pm, no cover

UNITED RUCKS SA SHOWN Thursdays: Dance lessons at 8pm; Salsa DJ to follow

Oversholde BODLER AND TREE MODEL SUR THE MEMORING INTERNATIONS sic rock, R&B, urban and dance with DJ Mikee, 9pm-2am, no cover

ALAKET MOREO-ST ALEBERTHE It Thursdays: breaks, electro house

spun with Plirasidents

TO TO SEE THE PROPERTY OF THE PARTY OF THE P host) with guest, Tippy Agogo (Tribal and eclectic rootsies); 9 30pm, \$5

ATUMING THAT AND BALL SEED Greeley

AXIS CAFÉ Friday Live Music Nights: Lisa Evangelos

HELL AND COURT PUR SHOWING (blues/rock), 8 30pm-12 30am

BLUE CHAIR CAFÉ Bault Brothers

BLUES ON KMHYTTS Guitarmageddon, Jordan Cook, Curtis Scarrow, and Shaun Verreault

CARROT CAFÉ Terry Morrison GASING FUMBLIOUS SHARE

CASING VILLOVYHEAD TO THE (pop/rock)

Tonight (tribute)

FESTIVAL PLACE Come On in My Kitchen: Mark Sterling, Dave 'Crawdad' Canterra, Ron Rault, and Bob Evans; 7 30pm; \$32 (cabaret)/\$30 (box)/\$28 (theatre) at the Festival Place box office 449-3378, TicketMaster

FOUR ROOMS Andrew Glover, 9pm, \$5

HULBERT'S PUB Mary Machura with Marty Siltanen; 8-10pm, \$7

JEFFREY'S CAFÉ Bruce and Lori Mohacsy (jazz): \$10

STREET, SAID PLY P & SERVICE OF STREET (pop/rock); 9.30pm; no cover

JULIAN'S Petro Polujin (classical guitar); 8pm

MEAD HALL The Butchers Hand, Vespertine Battle Scene, Sinners aid, Eminent Reprisal, Messages via Carrier Pigeon, Bambi Woods; 7pm (door), \$10

CEMPE \$35

Band, 9pm

For Help

MercyMe

(pop/rock); 8.30pm

ber]/\$20 (guest)

MURRIETA'S BAR AND GRILL

O'BYRNE'S Chris Wynters and

DIN THE ROCKS HEST DEP MINISTRAL

PAWN SHOP Sonic Botm, Radio

ST BASH 'S OU LITURAL CENTRE

Full Moon Folk Club Marc Atkinson

Trio; 7pm (door), 8pm (concert); \$17

(adv)/\$20 (door) at Southside Sound,

TRUCH OF CUASS & The proper account

URBAN LOUNGE Mourning Wood

Maurat Unioration

TAND WINEST CHIEF COUNTY

YARDBIRD SUITE Atomic; 8pm

CLASSICAL

(door), 9pm (show); \$16 (mem-

TIX on the Square, 420-1757

SHAW CONFERENCE CENTRE

Terry Jorden (piano); 8-10pm

WINSPEAR CENTRE Symphonie: fantastique Edmonton Symphony

Orchestra, William Eddins (conductor), Louise Bassette (piano),

7 30pm; Afterthoughts: post-performance; \$28-\$65 at the Winspear box office

RACKSONE WORKS BUT Sonly Friday: Funky breaks, funky house, funky tunes with Phile and friends

EVENT LITTER GUILLIE Connament Fridays: 91.7 The Bounce, Nestor Delano, Luke Morrison

BAR-B-BAR DJ James; no cover

BAR WILD Bar Wild Fridays

BLACK DOG FREEHOUSE DJs on two levels, Wooftop: DJs Ben Jammin' and Bobby Torpedo heat up the patro

BOOTS Retro Discor retro dance BUBDY'S We made 'em famous!

CHARTILLA SECRETARY ROOM SOUTH Retro to New classic rock, R&B, urban and dance with DJ Mikee, 9pm-2am; no cover

RED STAR Movin on Up Fridays indie, rock, funk, soul, hip hop with DJ Gatto, DJ Mega Wattson

ROUGE LOUNGE NYC Nights Salsa-merengue-bachata-housereggeaton-urban-old school with DJ Spice

SAMPHIME RESTAUGANT AND LOUNGE Deep House, with Friday resident DJ Luke Morrison

AND ROLLER SKATING DISCO Top 40 request with a mix of retro and disco; 7pm-12midnight

STOLLI'S Top 40, R&B, house with People's DJ

STONEHOUSE PUB Top 40 with

DJ Tysin TEMPLE T.G.I. Psydays Every 2nd



PREVUE / SUN, JAN 27 (2 PM) / PRO CORO: NIGHT MUSIC / WIN-SPEAR CENTRE \$29 - 45

I'm no choral music expert or anything, but a concert called Night Music that starts at two in the afternoon seems a little suspect. I mean, I had some confusing times at choir camp over the years, but come on!

DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm

EDUUT SURES EN WALL Form 'SO. and 70s progressive rock, disco, and electronic India with Joel Reboh

SON

4 4

EMPIRE BALLROOM Rock, hip hop, house, mash up; no minors

ESMERALDA'S DJ Jimmy Friday:

FUNDAY GUIDITENA CHIMYTTE AVE

GAS PUMP Top 40/dance with DJ

BINGUE SINY O SURE NAME OF STREET

with 2 on 2 Bboy/Bgurl battles; DJs

Senh, Creation and guests; \$7

HALO Mod Club Indie rock, new

wave, Brit pop, and '60s soul with.

OJ Blue Jay, DJ Travy D, no cover

LEVEL 2 LOUNGE Hypnotiq Friday

Breakbeat, house, progressive and

electro with Groovy Cuvy, DJ Fuuze

Bitch! Fridays electro, indie, alter-

NEW CITY Friday Night Freek Out

rockandroll/punkrock/abitofever-

Anarchy Adam (from CJSR's Your

thing/indy with DJs Jebus and

Weekly AA Meetingl, G-Whiz

native, techno with DJs Dervish,

Plan B, guests, no minors, 9pm

before 10pm; \$5 (after 10pm)

Top tracks, rock, retro with DJ

8pm (door)

Damian

Christian

(door)

PREVUE / WED, JAN 30 (6:30 PM) / SEETHER / SHAW CONFERENCE

The lead singer of this band dated that girl from Evanescence, so he does-

n't need me to make jokes at his expense. He knows, oh yes, he knows.

Fri PsyTrance, Beats and the dance-y stuff with the Techno Hippy Crew and weekly guests A Progressive Start, Nokturnal

TOUCH OF CLASS IN McGarrigle (pop rock)

Treducien summercial Flashback house/hard with Johnny Dangerous, Andy Inertia, guests; 1-

URBAN FRAT Funktion Fridays

WHISTLESTOP LOUNGE Stowburn (blues/rock); 9 30pm-1:30am

WUNDERBAR Fridays with the Pony Girls, DJ Avinder and DJ Toma.

Y AFTERHOURS Foundation Fridays

AND ATTEMPT TO A THE CHILD CHILD COME OF

BELL AND COUNT PUB Specific Trees (blues/rock), 6 30pm-12 30am

20 TEX TOOK HATESHOUSE Kinnson the Dog: F&M; no cover acoustic every Sat afternoon 4-6pm

BLUES ON WHYTE Band of the week, 3-4pm; Open blues jam every Saturday afternoon hosted; 3-8 30pm

BLUES ON WHATTE Guitarmageddon: Jordan Cook, Curtis Scarrow, and Shaun Verreault,

CAFÉ LEVA Travis Boa; 4-6pm; every Saturday

CASINO EDMONTON Stars Tonight (tribute)

ZASTAN ASTONAS OF PARTY (pop/rock)

COUST TO COAST FUR ARE GRILL Jam night with Troy P Wright every Sat; 9pm-2am

FOUR ROOMS Andrew Glover, 9pm; \$5

AUUSIER I S FUS Stake Paymen

THE IVORY CLUB Live dueling

pianos, no cover, 9pm

JAMMERS PUB Saturday open jam, 3-7 30pm; country/rock band 9pm-2am

JEFFREY'S CAFÉ The Tuxedo Junkies (vintage Vegas jazz); \$10

JEKYLL AND HYDE Headward

(pop/rock); 9.30pm; no cover JET NIGHTCLUB Ladies Night

JULIAN'S Petro Polujin (classica) guitar); 8pm

MEAD HALL Shitguts, The Pervs The Swill City Locals, Brother Voodoo, Hazardous Punks, The Afflictions; all ages event willi censed area; 7pm (show), \$10

MURRIETA'S BAR AND GRILL Terry Jordan (piano); 8-10pm

O'BYRNE'S Chris Winters, goest Saturday afternoon

ON THE ROCKS Heather Mcke Band, 9pm PAWN SHOP We Are Wolves

Jane Vain THE AMERICAN CONTRACTOR Edmonton Blues Society: Auton 13

The Boogie patrol, The Mad Dog Blues Band; 7:30pm (door), 8pm-1 (music); \$5 (door) TAPHOUSE Saturday Mooset .

Jam: 3-7pm every Sat

TOUCH OF CLASS Christine Home (pop/rock), 8 30pm URBAN LOUNGE Mourning Wood

Tupelo Honey **VELVET UNDERGROUND M** Shaky Jane, Eamon McGrath and

the Wild Dogs; 8pm WILD WEST Aaron Goodvin

TARRESTAND STATE OF THE STATE O Andrew Trio (CD release event) 8, 1 (door), 9pm (show), \$12 (member]/\$16 (guest)

CLASSICAL

CONVOCATION HALL Operation Scenes of Magic, Myth and Mayhem: The University of Albert Opera workshop, Caroline Howarth (director); 8pm; \$15 (adult)/\$10 (st.) dent/senior) at TIX on the Square

FESTIVAL PLACE East Village Upera Company (five-piece band, a string quartet, and two vocalists) 7 30pm; \$32 (cabaret)/\$30 (box)/\$28 (theatre) at Festival Place box off 449-3378, TicketMaster

WANSPEAR CENTRE Symphonia fantastique: Edmonton Symphony Orchestra, William Eddins (cond tor), Louise Bessette (piano), 8pm 7:15pm Symphony Prelude: features ESO Violinist Aaron Au; \$28-\$65 at the Winspear box office

BACKROOM VODKA BAR Saturdays: Top 40 with DJ Soundwave

BLACK DOLE PREEFOURE TO two levels alt rock/electro/trash Main Floor: The Menace Sessions alt, rock, electro, trash with Mis-Mannered

BUDDY'S Untile night for men only free pool and tourney, DJ Arrowchaser

DIALLOGE SUPPRIED EACH Print Mile and '70s progressive rock, disco, and electronic India with Joel Reboh

BARMA EALLINGING NO FATO hop, house, mash up

FLUID LOUNGE Saturdays Gond Gold Mash-Up, with Harmen B and DJ Kwake

FUNKY BUDDHA (WHYTE AVE) Top tracks, rock, retro with DJ Damian

MINER STATE Someth Sammaris

HALO For Those Who Know house every Sat with Blair Junior McFarlane with Sal Dimaio and

Jason Thompson ESTAL 2 LINES Stone Samuel

BJ Groovy Cuvy and guests MANY CATTY LIMITED LOUISES Saturdays real alternative, classics

TEXA DITY STUBBLE RICKS SAME HELD Sucks: electro, industrial, alt and indy, electro, rock with DJs Nik

punk with DJ Nazz Nomad, no cover

JAN 24 - JAN 30, 2008 1 4 6 353 4 4 4 4

FEB 16 TANYSS NIXI / THE WHEAT POOL

Necro's live show fails to follow tradition

roland@vueweekly.com

Last Friday night, Necro, a rapper from New York, played a well-attended show at the Starlite Room. Necro is a horrorcore rapper with a literal and figurative cult following. He is revered by women and men alike for his flow, his uncompromising lyrical approach and his penchant for the offensive. A sample of his song titles includes "You Bitches Love to Get fucked in the Ass," "Bury You With Satan," "Suffocated to Death by God's Shadow," "I Degrade You" and "Evil Rules." His rap is infused with death metal samples, ghoulish vocal clips and Ivrics that mirror Charles Manson's disdain for the cult of celebrity ("Tagging 'PIG' up on the door in blood / ... Slashing the word "WAR" in your solar plexus").

When I told my girlfriend that I was going to watch this show, I had to dissuade her from thinking I'm a latent sociopath by explaining that this performance presents an interesting social opportunity: I get to find out which of the outwardly normal people I know have a secret interest in the perverse; I get to laugh at his unintentionally hilarious lyrics ("Shoved on meat hook / By a creep that looks like Meatloaf / A big oaf"); and I get to see whatever offensive stuff he gets to do on stage. That sounded extremely appealing to me.

PERFORMANCE WISE, I was a little disappointed. Necro's vocals were pretty low in the mix, his song selection was lacking some obvious numbers ("I Need Drugs," "Evil Shit") and his stage show wasn't as shocking or interesting as I expected. Where I figured that he'd have full-on coitus with a female fan on stage, he merely invited girls to dance on stage and flash the crowd like any typical commercial rap character. There was no simulated blood or gore, just seemingly empty threats from a fat dude with a sore throat and a stylized "N" pendant.

The vibe of the music still managed to affect the atmosphere of the show. People were bumping into each other more at the bar. A friend of mine got drunk and was subsequently kicked out of the club for generally antisocial behaviour that was completely out of character for him. There was a full-on mosh pit, which makes me think how weird it is that headbangers associated the same physical response they'd have at a metal show to music that sounded less like Black Sabbath and more like Black Star.

From where I'm sitting, Necro is the most recent in a lineage of musicians that use shock tactics to attract an audience. Eminem is an obvious example, but you can also apply this to Ozzy biting animal heads off, GG Allin eating shit and cutting himself on stage and, to a certain extent, Elvis swinging his hips. These artists did these things to establish their place away from the status quo, to show that danger still existed. When a fan threw a bottle on stage after there was no encore, Necro came back out to berate the kid and then bounced. Part of me was disappointed that Necro didn't start a riot, hit himself with the bottle or beat the kid up. At this point, I was not surprised by Necro's lack of true danger. v

Refeelys and Blue Jay (Mod Club);

PRANTET INTO IGO - LAS PAR **AVENUE** Suggestive Saturdays: preats electro house with PI resi-

RED STAR Saturdays indie rock, hiphop, and electro with DJ Hot Philly and guests

RENDEZVOUS Survival metal night

SPORTSWORLD ROLLERSKAT-ING DISCO Sportsworld Inline and Roller Skating Disco: Top 40 request with a mix of retro and disco; 1-5pm and 7pm-12 midnight

STARLITE ROOM On Snap! Electrified Dubwise dancarock booty bass mashed-up party riddims every Saturday with DJs, Spm (door)

STOLLES ON WHYTE Top 40, R&B, house with People's DJ

TEMPLE T-Power (Digital Soundboy, UK special DubStep set) with Degree, Allout DJs, and more; \$10

WUNDERGAR Featured DJ and local bands

Y AFTERHOURS Release

To Tay 6 year anniversary with Nic Fanciulli, Main Fl: with Luke Mornson, Nic Faniculli, TiannaJ, Jonovan, Upper Heaven: with Ryan Wade, Underground: with Kristoff, Anthony Donohue, no minors, \$15 (advl/\$18 (Door) at Treehouse Records, Foosh, Yess Hair, Y · 16 h urs

BLUE CHAIR CAFÉ Rosette Guitars

CROWN AND ANCHOR PUB Sunday jam, 7pm

DUSTER'S PUB Sunday open stage hosted by the Mary Thomas Band

EDDIE SHORTS Every Sunday open stage with Rob Taylor, 4-8pm

HULBERT'S PUB Sunday Night mic hosted by Rhea March; 7pm

JAMMERS PUB Sunday open blues jam, 4-8pm

FRESH START The Twisted Pickers; 6-9pm NEWCASTLE PUB Live Sunday jam

hosted by Willy and Dave, 2:30pm NEW CITY Wednesday Night

THE WALKE ST THE WAR WINDS IN OPEN

ON THE ROCKS Souljah Fyah

Sundays with DJ Dudeman OSCARS PUB Open stage Sundays hosted by Chris Wynters of Captain Tractor, 8-11pm

OVERDRIVE Anything Goes acoustic jam every Sunday afternoon with the Shufflehound; 1.30-5pm

ROSEBOWL Sunday open stage featuring the Digs/Mike McDonald alternate weeks; 9-12

ROYAL COACH DINING ROOM Petro Polujin (classical guitar), 5pm SHAW CONFERENCE CENTRE Third Day

CLASSICAL

ARDEN THEATRE Today's Innovative Music Edmonton (T.I.M E.), Sixth Wave-A Vocal Collective, Form, 'Nuf Sed, 7 30pm, \$18 (adult/senior)/\$13 (student) at TIX on the Square, door

CONVOCATION HALL Music at Convocation Hall: Klezmer Music: U of C String Quartet, Guillaume Tardif (violin); 3pm; pre-concert introduction at 2 15pm; \$20 (adult)/\$15 (senior)/\$10 (student) at TIX on the Square, door

WINSPEAR CENTRE Night Music. Pro Coro Canada, Dr. Leonard Ratzlaff (conductor); 2pm; tickets available at Winspear box office, 428-1414

DJS

BACKSTAGE TAP AND GRILL Industry Night: with Atomic Improv. Jameoki and DJ Tim

BLACK DOG FREEHOUSE Sunday Afternoons with Phil every Sunday, 2-7pm; Main Floor: Got To Give It Up funk, soul, Motown, and discowith DJ Red Dawn

BUDDY'S NIGHTCLUB Latest and greatest in House, Progressive and Trip-Hop, Audy Electro; 10pm-2.30am: quest D.Js inquire at I service to the service of the serv

EMPPERE BALLARIEM HOCK THE hop, house, mash up

OVERTIME BROILER Sunday Industry Night: Requests with DJ 80

URBAN FRAT Urban Ladies Night Sundays with DJs InVinceable and

URBAN LOUNGE Sunday Night Live, hosted by DA Choclit Elviz, DJ Sweetz 9pm; the best of Urban's live entertainment 10pm

WINDERBAR Sundays BJ Gallatea and XS, guests; no cover

IVORY CLUB Open mic Mondays. music and comedy; 8pm

LR'S PUB Open Stage with Shaved Posse hosted by Ken, Fred, Gordie

and Matt; 9-12:30

THE PROPERTY REPORTS Aldean; 7:30pm; \$25 at TicketMaster

PLEASA ITYONY COMMUNITY HALL Acoustic instrumental old time fiddle jam hosted by the Wild Rose Old Tyme Fiddlers Society, 7pm

DUS

BAR WILD Bar Gone Wild Mondays: Service Industry Night; no minors; 9pm-2am

RLACTINGS HARRYOUS Went Floor: Eclectic Nonsense with Confederacy of Dunces, Dad Rock,

hosted by Gary Thomas

O'BYRNE'S Tuesday night Celtic iam with Shannon Johnson

TAPHOUSE Tuesday Moosehead Jam' hosted by Perey Marshall (Nomad), 8 30pm-1am

BUDDY'S Free pool and tourney, DJ Arrowchaser; 9pm

ESMERALDA'S Top 40, country, R&B with DJ Foreplay, DJ Jimmy

FUNKY BUDDHA (Whyte Ave) Latin and Salsa music, dance lessons 8-10pm



PREVUE / TUE, JAN 29 (7:30 PM) / BURDON / CONVOCATION HALL. \$10 (STUDENTS), \$20 (ADULTS)

Burdon is coming to us from Central Europe's Carpathian Mountains. The folk band is welcome to bring its music, but I sure hope they don't bring any of those vampires I always hear about.

TJ Hookah and Rear Admiral

Saunders BUDDY'S NIGHTCLUB Rudy Electro Latest and greatest in House, Progressive and Trip-Hop. 12am-2 30am; interested guest DJs inquire at kelly@michetti.com, karaoke with Tizzy, amateur strip

contest, 9pm-12am FILTHY MCNASTY'S Metal Mondays: with DJ S W.A.G.

FLUID LOUNGE Mondays Mixer

NEW CITY LIKWID LOUNGE Munch on Metal Mondays: '80s metal with DJ Sammi Kerr; no minors; no cover

CONVOCATION HALL Carpathian Echoes: Burdon (Ukrainian folk band): 7 30pm, \$20 (adulti/\$10 (student) at the Ukrainian Bookstore, 422-4255, CIUS, 492-6857, door

DRUID (JASPER AVENUE) Open stage with Chris Wynters LEGENDS PUB Tuesday open jam

GINGUR SKY Bashment Tuesdays Reggae music with Bomb Squad. Q.B. Chrome Nine, no cover

RED STAR Tuesdays Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly

SAPPRING BEST NUMBER T AND LOUNGE Tapas Tuesday popular house beats with OJ Kevin Wong

SPORTSWORLD INLINE AND AND WILLIAM STATING DISCIT Top 40 request with a mix of retroand disco; 7pm-12 midnight

WUNDERBAR Sweet Brit and Punk with Phillip and Bogner

EDDIE SHORTS Wednesday blues ram with Brian Petch (guitar)

HOOLIGANZ PUB Open stage Wednesdays hosted by Rock 'n' Roll Kenny

LEVEL 2 LOUNGE Open mic

D'BYRNE'S Don Berner

HALL Acoustic Bluegrass jam presented by the Northern Bluegrass Circle Music Society every Wednesday evening

PLEASANTVIEW COMMUNITY

SHAW CONFERENCE CENTRE Three Days Grace, Seether, Econotine Crush, 6 30pm (door), 7 30pm (show), \$35 at TicketMaster, 451-8000

STEEPS TEA LOUNGE Open mic (acoustic) every Wed, (last Wed each month spoken word)

STARLITE ROOM Silverstein, Protest the Hero, III Scarlett, Devil Wears Prada; all ages event, 7pm (door); \$22.50 at Unionevents.com, TicketMaster, Megatunes, Blackbyrd and FS (WEM)

URBAN LOUNGE Dubloud, Color in

WILD WEST Hey Romeo

CLASSICAL

MICHIGOLI DIMPED CHUNCH Music Wednesdays at Noon: Joel Gray and Judith Loewen (trumpet and piano); 12 10-12 50pm, free, 468-4964 for info

BACKMININ YOURA BAILO OF Wednesdays Soulful Deep House with Nic-E and Smoov

BANK ULTRA LOUNGE Wednesday Nights: with DJ Harley

BLACK DOG FREE HOUSE IS THE Gulch Wednesdays, Best Rides Worst Wrecks at roots music with OJ Buster Friendly every Wednesday; no cover, live music once a month, Wooftop RetroActive Radio Alternative '80s and '90s. post punk, new wave, garage, Brit. mod, rock 'n' roll with LL Cool Joe

BUDDY'S Hump day with DJ Sexxxy Sean

FLUID LOUNGE Wednesdays Rock

THE FOX Wind-up Wednesdays R&B, hiphop, reggae, old skool, reggaeton with inVinceable, Touch It weekly guest DJs

LEGENDS PUB Hip hop/R&B with BJ Spincycle **NEW CITY LIKWID LOUNGE Rock**

Out With Your Box Out Wednesday Night, no minors, no cover

NEIGG DIAMOND'S Punk and '80s weral every Aveguesoay RED STAR Guest DJs every

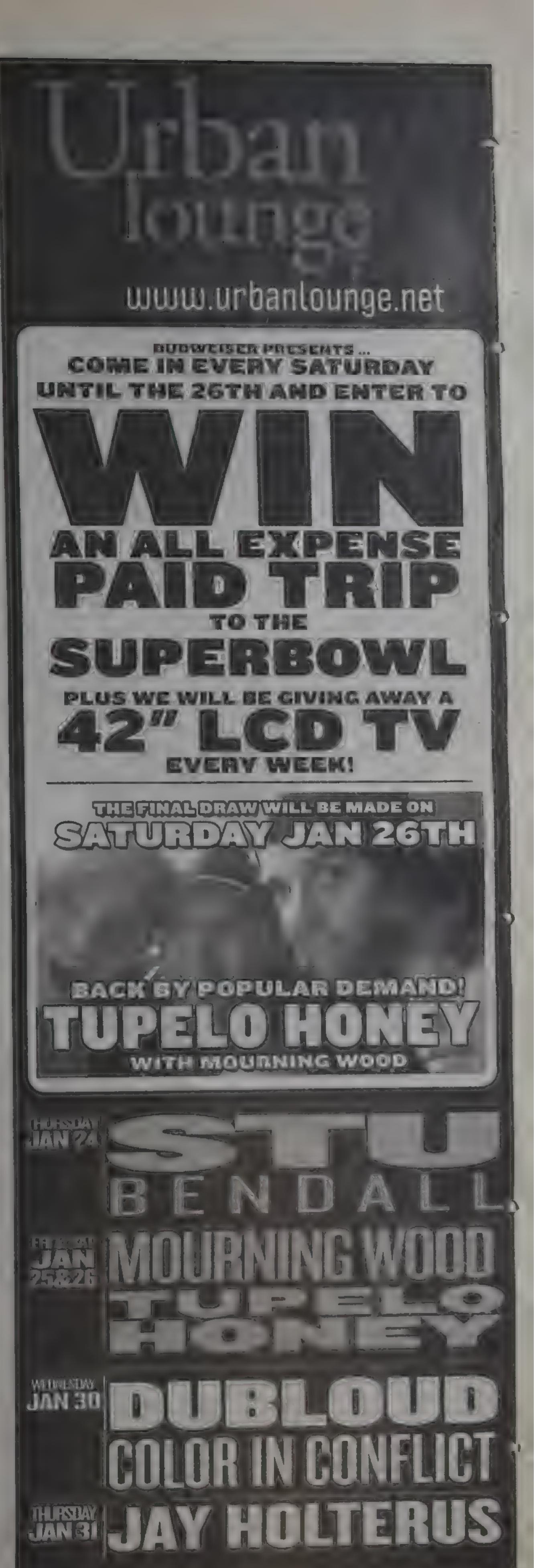
Wednesday

MUSIC

STOLLI'S Beatparty Wednesdays House, progressive and electronical with Rudy Electro, DJ Rystar, Space Age and weekly guests, 9pm-2em, www.beatparty.net

WUNDERBAR Wednesdays with new DJ, no cover

Y AFTERHOURS Y Not Wednesday

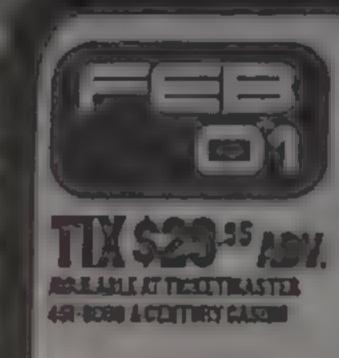


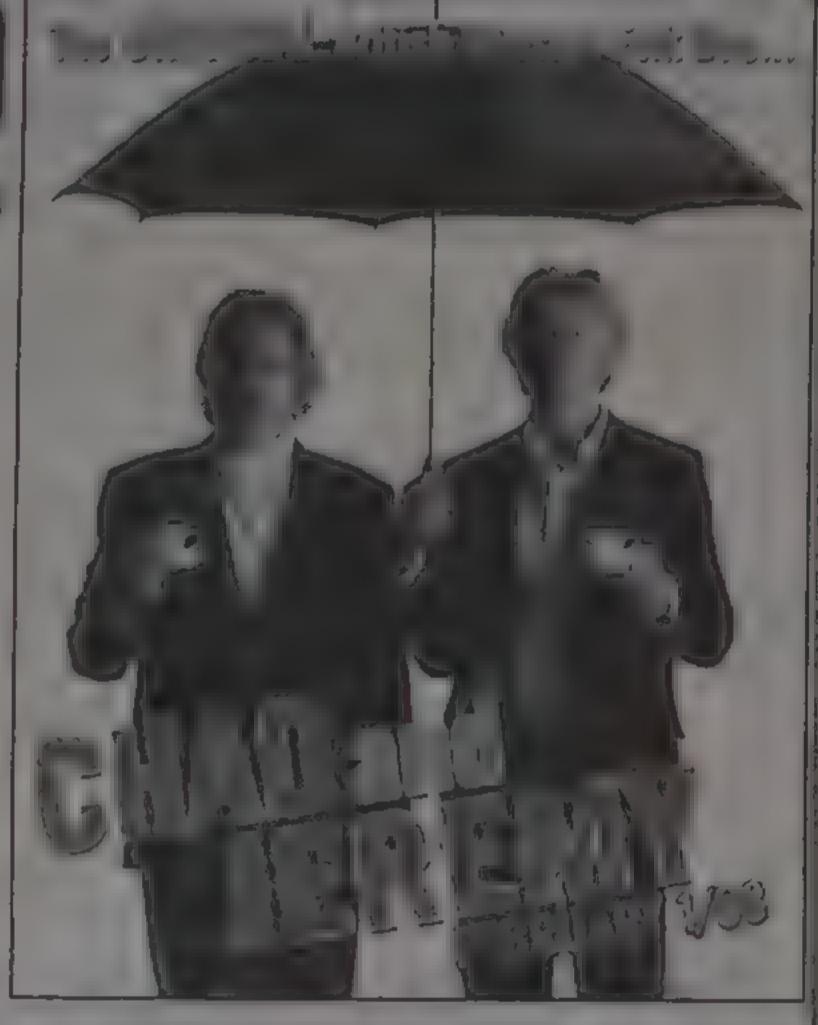
ID544-82 AVE.

PH:437-7699

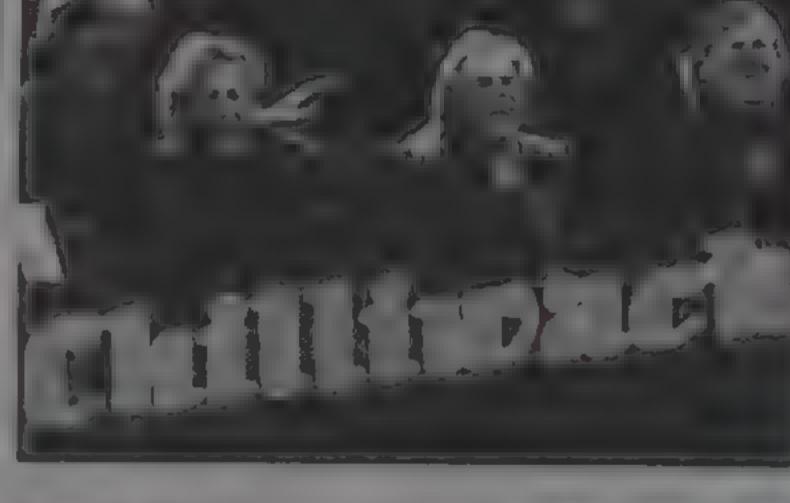
CENTURY

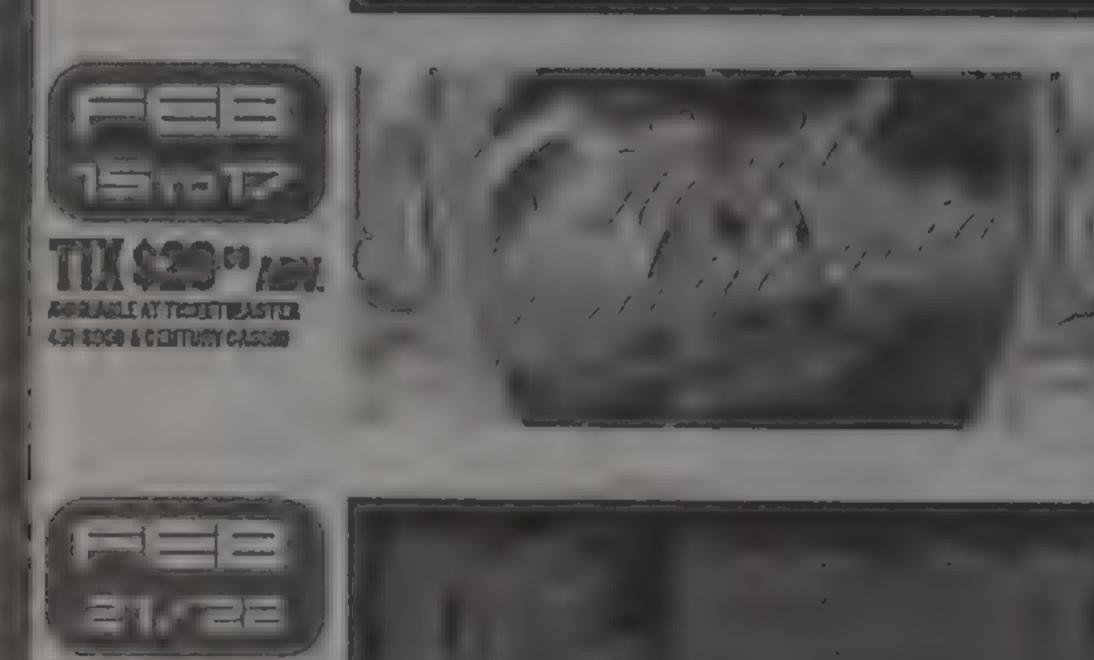
CHECK OUT THESE UPCOMING SHOWS!











TINGS ASS NEW.

AREADU IT TROUT TRANSPORT

AREADU & CONTENT CASSO

TICKETS AVAILABLE AT CENTURY CASINO

ALL SHOWS DOORS AT BPM

13103 FORT RD 543,4000

JAN 24 - JAN 30, 2008

Freakin' at the Freakers' Ball A BAND NAMED SILVERSTEIN CALLS IN FROM JAPAN

BRYAN BIRTLES / bryan@vueweekly.com

can probably figure out from the name—the band Silverstein took its name from prolific author and musician Shel Silverstein. The non-conformist responsible for such children's classics as The Giving Tree and Where the Sidewalk Ends was also responsible for such rock 'n' roll songs as "Cover of the Rolling Stone" and "Sylvia's Mother," which he penned as a member of Dr Hook.

Furthermore, Shel Silverstein was the guy whose prose your dad was ostensibly reading when he was trying to convince his parents that he only read *Playboy* for the articles.

Taking Silverstein's name lends itself to being immersed in his offbeat world, something the Burlington, ON band tries to do through its literary lyrics. And while drummer Paul Koehler admits he's not the fanatic some of his band mates are, he certainly agrees that the author is someone to look up to.

"I'm not as big a fan of Shel Silverstein as the rest of the guys are, although I do like The Giving Tree," he says over the phone from Japan where the band is making a few stops before coming back to Canada. "He was a dynamic individual who did a



WED, JAN 30 & THU, JAN 31 (7 PM)

SILVERSTEIN

WITH PROTEST THE HERO, ILL SCARLET, THE DEVIL

WHARS OF ADA

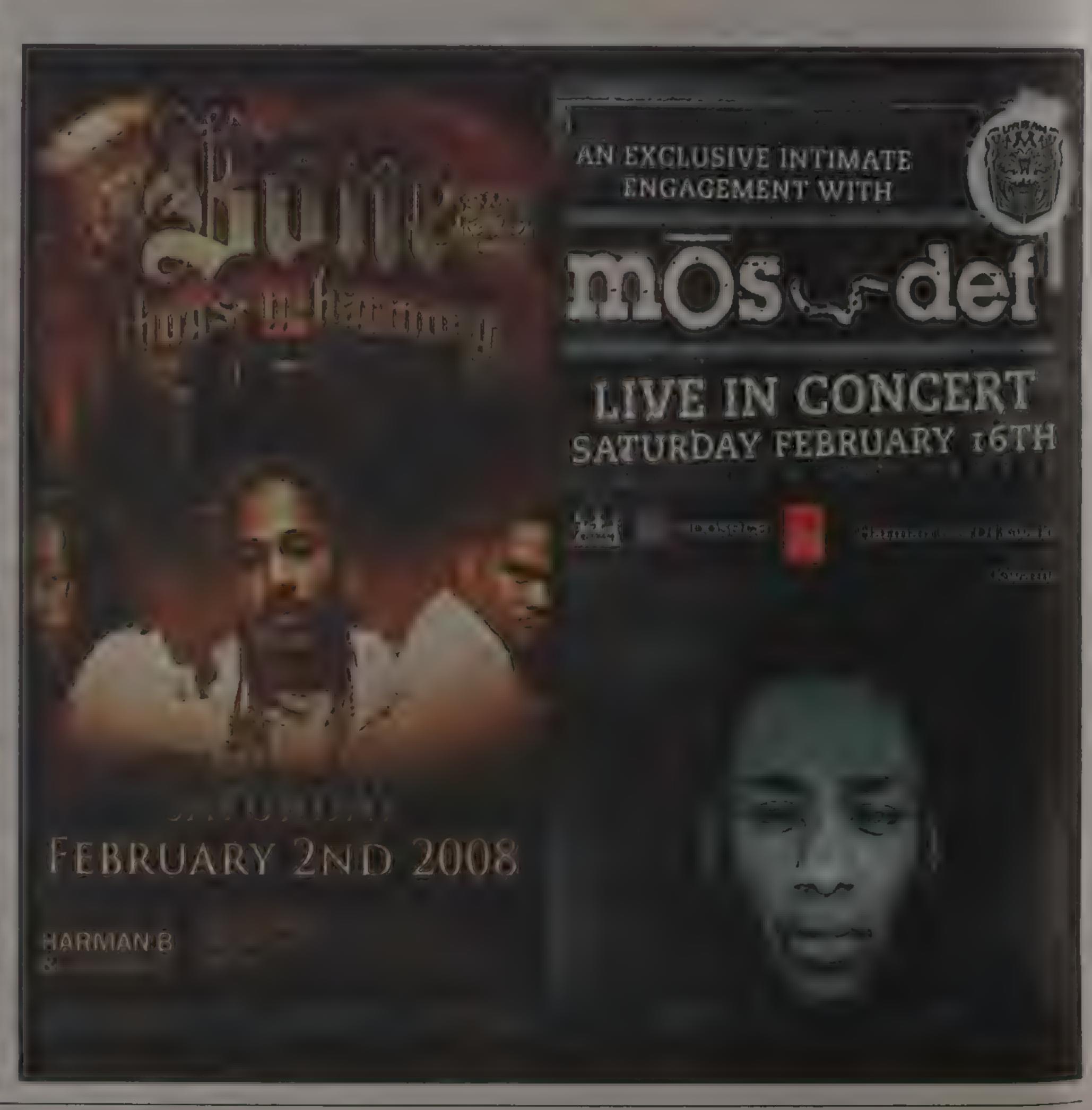
STARLITE ROOM, \$22.50 (ALL AGES)

lot of unique and controversial things in his career. Having someone like that for us to be such a big influence, it really goes along with what we're trying to do as artists."

AND SPEAKING OF touring Japan, Koehler says that touring now is definitely a far cry than when they were

just starting out. Having dropped out of engineering school to pursue the band full time, Koehler is ecstate about the band's success.

"One day you look up and it's kind of like, 'Wow, this is our career now—it's not just a hobby anymore," he says, admitting that there is still a lot of hard work involved. "At first when you're sleeping on floors and not showering for days and eating shitty food, it sucks, but then you roll up to a town and there's a hundred kids there and you say, 'This is all worth it.' And now we get to tour Japan and do big ger tours and it's still all worth it." v



15E DIRTBAGS, INTENSIVES, THE PERVS. . . 1, 0 17, 05

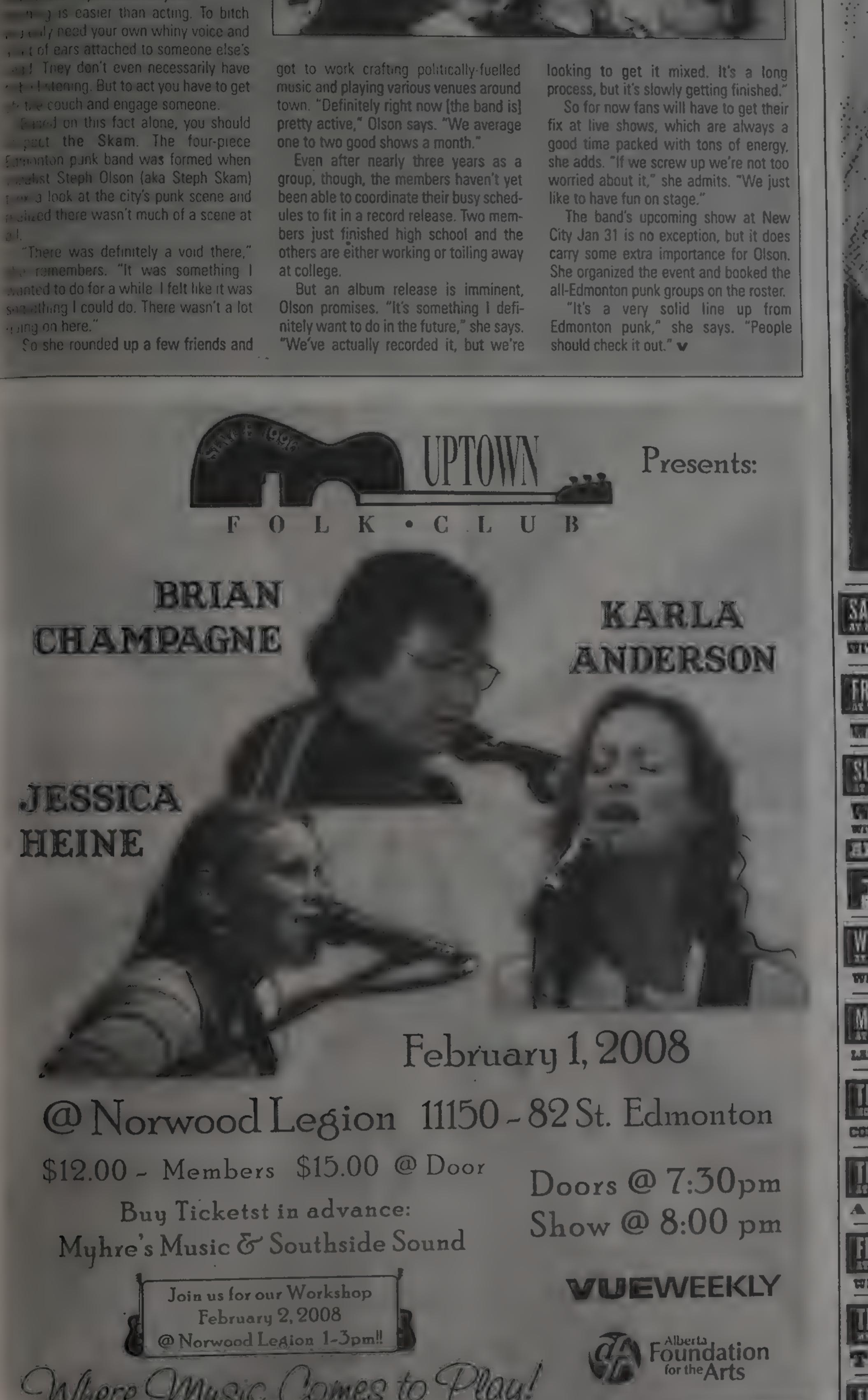
MA WOIL / alyssa@vaeweekly.com

, , , , dy need your own whiny voice and t of ears attached to someone else's 1 Iney don't even necessarily have ! I tening. But to act you have to get i to e couch and engage someone.

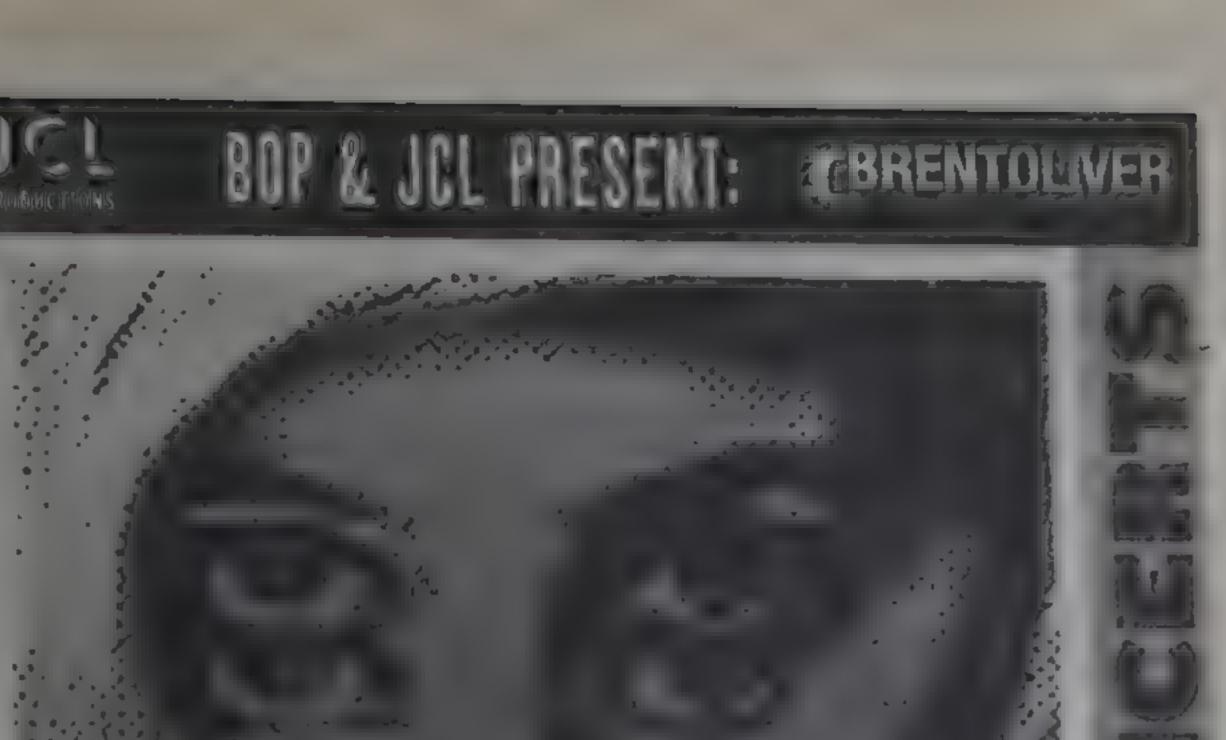
i pact the Skam. The four-piece 1 Egyponton punk band was formed when , ralist Steph Olson (aka Steph Skam) 1 or a look at the city's punk scene and belied there wasn't much of a scene at

remembers. "It was something I wanted to do for a while I felt like it was see althing I could do. There wasn't a lot ming on here.





Chilhere Music Comes to Play!





WITH SPECIAL CUEST BELIEF WE CHES IN THE SEC.

AND BRES BRANDS (ERTS & CRAFTS) + PETER

THE PARTY OF THE P

SELLING FAST

14-2 1838 122 1 1 1 1 1 1 1 8 2 .







LANGER SALMICETIMES



10008S 8 PM - 18 + 10 REQ. - TIX ALSO AT MEGATUNES, BLACKBYRD & FS YWEM) PRIVATE CLUB & INEMBERS & GUESTS



JUST ANNOUNCED - ON SALE FRIDAY

BRUARY 29 - AVENUE SKATEPARK ALL AGES - DOORS 6 PM - TIX ALSO AT MEGATUNES, BLACKBYRD, FS (WEW)

JUST ANNOUNCED - ON SALE FRIDAY

with plants & animals

march 28 - velvet underground

door typin 185; id rea tib also at medantines blackbynd listen

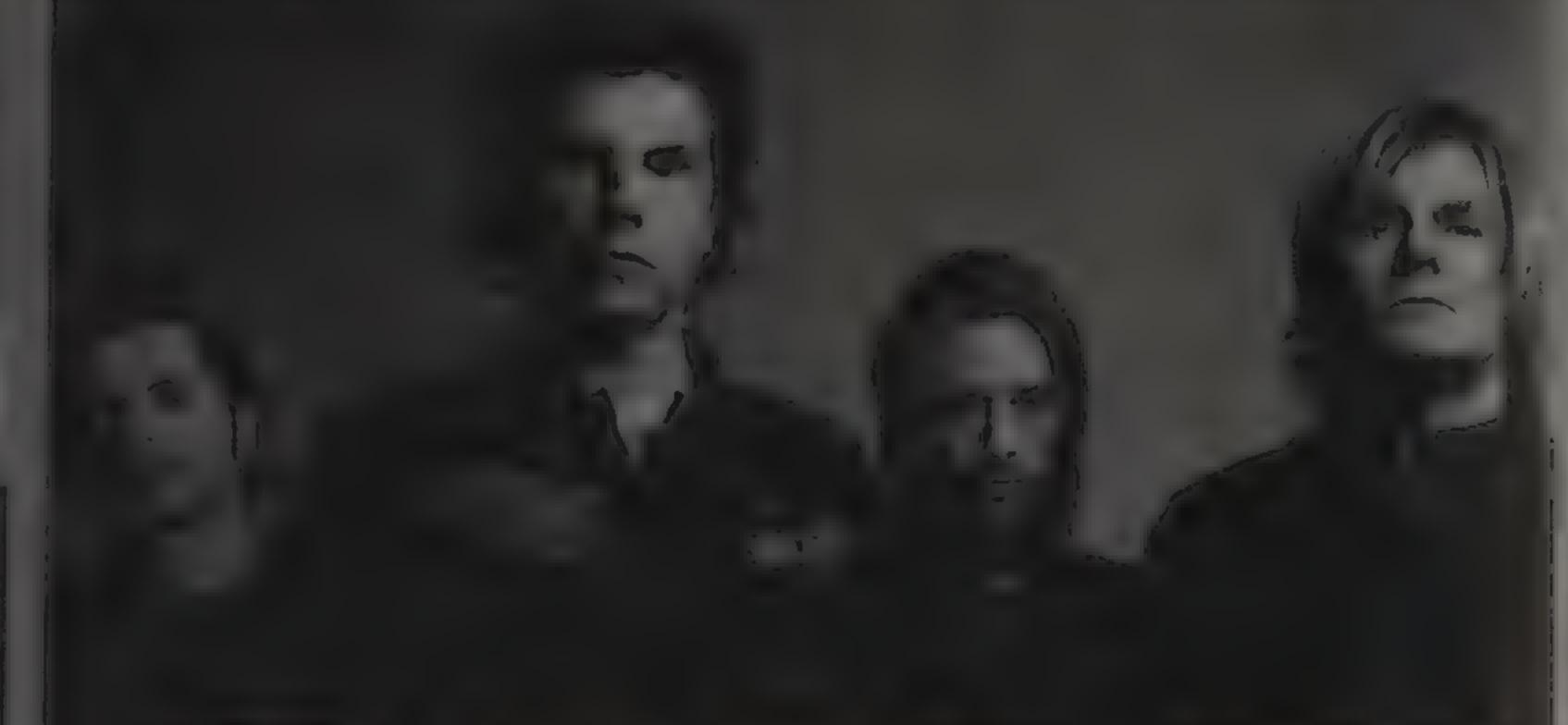
FEBRUARY 7/1

THE ALSO AT MEGATUNES, LISTEN, & BLACKBYRD

TIX ALSO AT MEGATUNES, BLACKBYRD

& LISTEN

HITS INCLUDE: SHE SELLS SANGTUARY - FIRE WORMAN - LOVE REMOVAL MACHINE CIRTY LITTLE ROCKSTAR - WILD HEARTED FURTHER AND AND A SECOND FOR A STREET



WITH SPECIAL GUEST: THE CILICS

DOORS 7 PM = 18- = GENERAL ADMISSION



owani Diene Everyymane ON SALE NOW

WWW.THECULTUS

BEAR

ALSO AVAILABLE ON ticketmasterica 451-8000

GS

13

GN IN MY KITCHEN WAS CREATING AND BOB EVANS TO PENDE, SPB - \$32 (AEL AGES)

; '' I'. ', I'O / adan@vueweekly.com

Place in the country blues of the state of t

If all the Delta blues players, Robert I can is arguably the most famous, his will fich and sinfluencing players like with Fich and and Eric Clapton many years down the road It's from one of Johnson's that the title of the Festival Place will comes: Come On in My Kitchen.

That not as famous as some of Johnson's of a tunes—"Cross Road Blues" and "I Booke I'll Dust My Broom," for example there has been no shortage of versions of "Come On in My Kitchen" recorded out the years in light of the coming shows, we'll look at a few of those here.

Robert Johnson, The Complete Foodings (Sony) Robert Johnson Proorded "Come On in My Kitchen" in 1936, lifting the melody from another blues song of the time, "Sitting on Top of

the World "This is Johnson's tune and he owns the song, his ghostly humming at the beginning setting a spooky and near-apocalyptic tone. Not a note is rushed and it's the empty spaces that truly strike fear in the heart.

Johnny Shines and Snooky Pryor, Back to the Country (Blind Pig) Johnny Shines was a traveling companion of Johnson's for a time, so the song is not a bad way to recall the beginning of Shines's career—Johnson was a major influence in those early years—on this album that Shines recorded just a year before his death in 1992. Unfortunately, the ravages of time had taken their toll on Shines by this point, so he was left unable to play the guitar. The younger musicians who stand in for Shines on the six-string are capable, but their sped up take is just a little too clean for the raspy vocal of the old man, ultimately taking the song down a notch by diluting its raw emotion in favour of clean picking.

Eric Clapton, Me and Mr Johnson (Reprise) He had already covered one of Johnson's songs as a member of Cream—the rock trio reworked "Cross Road Blues" into the amped-up "Crossroads"—but when Eric Clapton decided to really pay tribute to Johnson he went all the way, recording an entire album of the man's songs. Clapton doesn't try to compete with the sparse sound of the original, instead giving the song the full-band treatment with piano and harmonica, not to mention the background vocals, fleshing the song out considerably. It's competent, but Clapton's version ends up sound-

ing a little too joyful when the song calls for something a touch darker

Gov't Mule, 10/31/2007 (Mule Tracks)
Guitarist/vocalist Warren Haynes spends
just less then two minutes picking the song
in a slow and moumful performance, unaccompanied as he lets a few chords ring out
while he moans the lyrics. Haynes uses the
brief version as an introduction to another
Johnson tune, "32-20 Blues"—a full-band
take that is electrified loudly and overblown
to nearly 10 minutes in length—but it's the
quiet restraint of "Come On in My Kitchen"
that leaves you wanting more.

Keb' Mo', Keb' Mo' (Sony) The acoustic slide guitar that opens Keb' Mo's version briefly sounds like the kick off to a nostalgia-inspired take on the song, but things quickly change as Mo' and his band get inside the song's rhythm, the guitar, bass and drums combining into a powerful force that uses thumping, staccato accents to propel the song forward. It's a fresh take on the song, and Mo' sings his vocals like he's fighting a war.

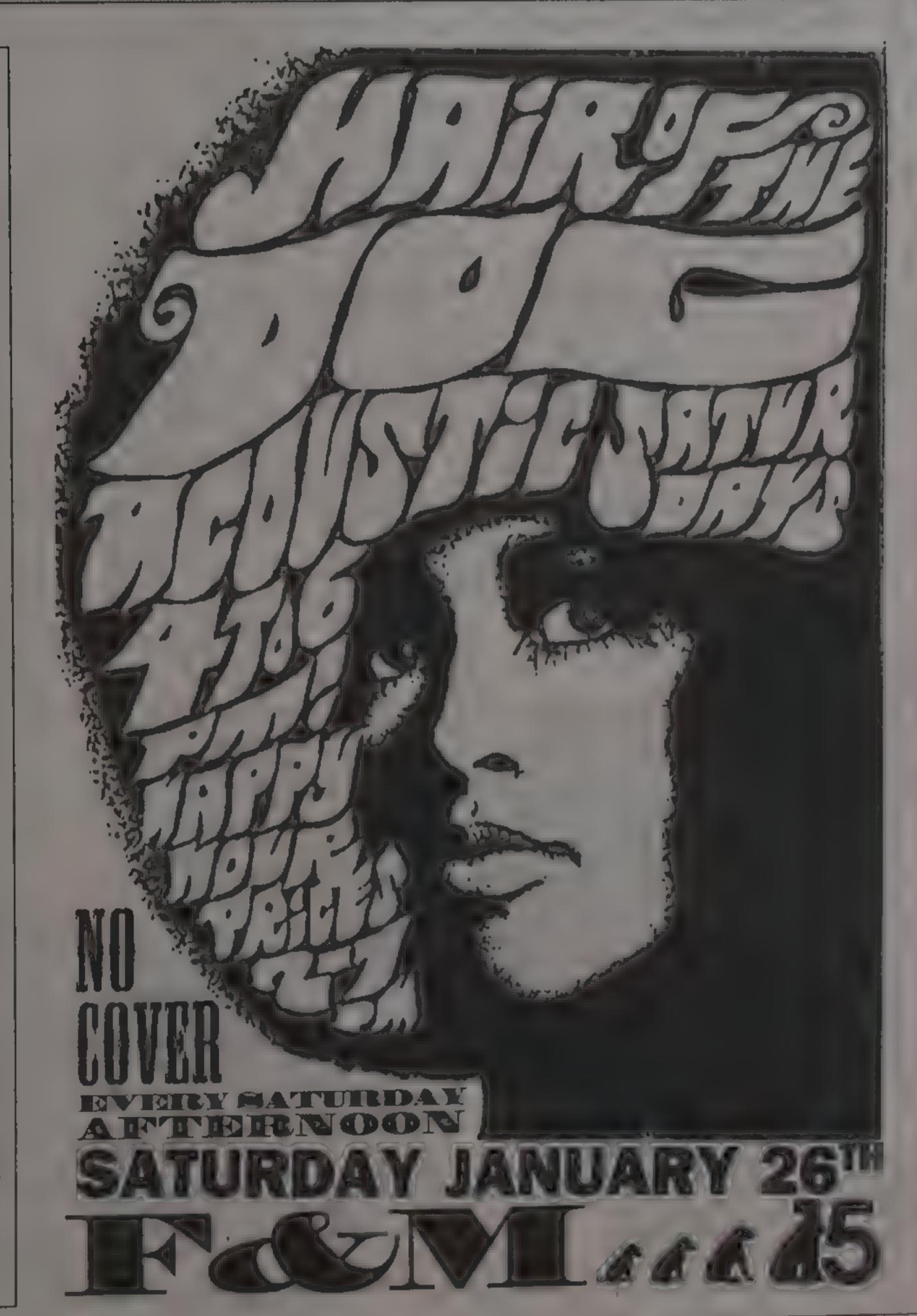
Cat Power and Buddy Guy, stickandball-guy.com/blog/2008/01/18/cat-power-buddy-guy-come-on-in-my-kitchen/ (TV5 Europe) This 2003 performance from a European television broadcast has Cat Power barely strumming her guitar while bluesman Buddy Guy picks out some bluesy licks that come out sounding decidedly un-blues-like when mixed with Power's simplistic playing and typically hushed vocal delivery. It doesn't always work, but it's an honest attempt at doing something new with the song. •

JOHNNY CASH

ENAMELIEO PROVI PAGE 76

eration, including Waylon Jennings, Loretta Lynn and Kristofferson—but some of the best performances belong to players best known for other styles: jazz trumpeter Louis Armstrong, recreating his recording of Jimmie Rodgers's "Blue Yodel #9" alongside Cash; Derek & the Dominoes, with Eric Clapton picking and singing right alongside Cash and Carl Perkins; and Ray Charles absolutely reinventing "I Walk the Line" and "Ring of Fire" as fiery soul tunes.

There are plenty of other musical highlights throughout—Stevie Wonder tearing it up on "Heaven Help Us All" and Cash smashing the footlights on stage while hollering, "My name is Sue! How do you do? Now, you gonna die!" during a spirited rendition of "A Boy Named Sue"—but just as riveting are the quieter moments when Cash reveals himself on camera, making the added interviews all the more extraneous. Among these are moments where he invites his wife, June Carter Cash, out to recite a silly poem, or he brings his baby son out and sings to him on stage. Perhaps most memorable is the clip where Cash alters his iconic introduction—"Hello, I'm Johnny Cash"—to say "Hello, I'm John Carter Cash's daddy." Amongst all of the still impressive performances, those little moments are the ones that really tell Cash's story.







ENEW SOUNDS

JAME WANN & THE DARK MATTER LOVE IS WHERE THE SMOKE IS RECTANGLE

DAVID BERRY / david@vueweekly.com

Jamie Fooks—the songwriter and titularly conceited frontwoman of Calgary's Jane Vain & the Dark Matter—might just be the patron saint of shy introverts. Though she's since matured into having an effortlessly charismatic, if slightly reserved, stage presence, her early performances were marked by a nervous withdrawal, and now her first full-length, Love Is Where the Smoke Is, is infused with a lot of the same feeling, an album written and sung by someone who seems not at all comfortable with other people.

Still, though, much like it's title, this is a profoundly ambivalent album. Just as smoke implies fear as much as it does excitement, danger as it does interest, Fooks's songs despise what they love, find disappointment in their excitement and end up sounding like the worldview of someone as disappointed with the world as she is hopeful it will get better.

This ambivalence shows up right from the first song, "Don't Mind Us," a relationship story that's as bitter as at is celebratory. Fooks sings as one half of a couple of young lovers, hiding from the world with painted faces and contorted bodies, building a private place where they can literally say anything at all. Still, that freedom is soured by the realization that this pair is hiding from each other as much as everyone else: the melancholy in the realization that they're ultimately not saying anything at all reinforces a certain introversion as much as it encourages a dropping of the walls.

The withdrawal from others is laid

out more simply in the next song, "I'm So Afraid." The fear here is very plainly of other peoples' judgment, but while it lacks nuance, Fooks has a knack for finding the raw nerve in even simple emotions, and the song ends like a dirge, marching pianos and a lamenting chant pretty perfectly encapsulating a depression that comes as much from other peoples' eyes as it does from her own fear.

Of course, the other reason Fooks can pull off even simple ideas is because of the sheer musical talent on display here. Fooks sings with a worldwise smokiness—any introvert tendencies are belied by the old soul infused into a song like "These Ghosts"—and the actual music suits her themes and obsessions perfectly, sounding more often than not like electro pop recorded in the cavernous, gothic mansion of a shut-in socialite widow.

It also doesn't hurt that the album is well-thought-out enough to grow as it progresses: Fooks, or at least the character she's inhabiting here, sheds her skin, morphing her disappointments into lessons as she learns how inescapable the rest of the world is. "Ships Bound to Sink" still has an undercurrent of bitterness, but resolve takes the place of resignation, and a streak of independence kills any earlier fear.

Destroy," a song that finds the underlying hope of destruction: the prospect of renewal. "I didn't think it would be so easy," Fooks sings, almost relieved, before adding, "I'm not scared anymore." The uplifting release in the repetition of that line and the title are sunlight poking through grey clouds, the introvert finding peace with the rest of the world by finding peace with herself.



BLACK MOUNTAIN IN THE FUTURE JAGJAGUWAR

DAVID BERRY / david@vueweekly.com

If this is Black Mountain's future, it's a scary place. In the Future sees the band pretty much fully indulging its cacophony, obscuring most of the poppier tinges on its earlier self-titled disc (and frontman Stephen McBean's other mountain band, Pink Mountaintops) in exchange for full-on classic rock/metal psych jamming that's as dark as it is fun. As before, the musicians do have a tendency to jam a bit too much, but they reel themselves in enough to keep the whole enterprise pretty fucking rock 'n' roll, especially if you like your guitars to crunch, your drums to pound and some motherfucking bass.

ALL THE BEST UNIVERSAL

BILL RADFORD / bill@veeweekly.com

Zucchero is an Italian singer who takes a somewhat bluesy approach to the typical soft rock album, à la Lionel Richie. For some reason, and maybe I'm just giving into exoticisim, the songs where he sings in Italian seem way better. Thankfully, that's about 80 per cent of the disc. Even Italian can't save the over-produced ballads, though. Then again, I'm not one for over-produced ballads in the first place Still, the most interesting track on the CD is actually a ballad—a duet with Pavarotti, on which Pavarotti absolutely kills this guy. I have to admit though, "Bacco Perbacco" and "Baila (Sexy Thing)" are pretty damn funky.

CATE MOORE ONLY THING WORSE BUNGALIS

LEWIS KELLY / lewis@vueweekly.com

Only Thing Worse is a well-produced, sophisticated record of fairly conventional country music—which is kind of weird. This is, after all, Katie Moore, who's lent her voice to both hiphop/klezmer mash-up SoCalled and Patrick Watson. Moore's heart apparently lies out west, though. The record certainly wasn't designed for the Top



of country, though. While there are syrics about loneliness, a stand-up bass in fiddle, the drums are played with hrushes and Moore's vocals are led and soulful, not bombastic and hammy. With the exception of a largeging cover of "Sunday Morning Coming Down," Only Thing Worse hits all the right notes.

FRAM FACES

PEWIS KELLY / lewis@vueweekly.com

Like girls in a Cindy Lauper music video, Vancouver-based rockers UTS just wanna have fun. The band's debut full-length record, the dubiously titled Foam Faces, is full of disco drumming, infectious riffs, funk guitar rhythms and lyrics about romance. The record has a certain something that makes you think the band would kick ungodly amounts of ass live.

At the same time, Foam Faces lacks the depth and re-playability of a more mature dance-floor special band like LCD Soundsystem. After listening to this record once, there's not much incentive to go back around again unless you're on the dance floor. A promising debut from a young band, Foam Faces will, hopefully, pale in comparison to its successors.

RHONDA VINCENT COOD THING GOING PURIDER

BILL RADFORD / bill@vueweekly.com

This is a bluegrass CD. For a lot of people, that will tell them all that they need to know. Rhonda Vincent, winner of seven consecutive International Bluegrass Music Association Awards for Female Vocalist of the Year, is keeping the genre alive and probably attracting some new fans with a little radio ready production. She switches easily between the fast, twangy staples of bluegrass like "Hit Parade of Love" and slower ballads like "I Gotta Start Somewhere," but most of the album falls somewhere in the middle. Personally, I love the fast stuff. Yee-haw!



Idol lets the chips fall where they may

ENTER SANDOR
STANDOR
steven@vueweekly.com

Over the past few years, the emphasis has gone away from advertisers using ad jingles written by an agency's inhouse talent, opting instead to use pop or rock songs aimed to connect with audiences ranging from boomers to hipster kids.

Of course, even the least cynical of people might expect that, sooner or later, the advertisers would cash in on the American/Canadian Idol craze. As part of its Super Bowl ad buy, Doritos (part of the Pepsi-Frito Lay empire) is staging its own mini-version of findthe-next-great-pop-star. With its Crash the Super Bowl Contest, the snack-food giant is sponsoring three finalists on MySpace—and viewers are asked to vote for either Austin, TX songwriter Kina Grannis, Dallas-born, Nashvillebred Landon Austin or Gotham rapper Nivia. Each has a MySpace site, and their videos can be seen on the Doritos contest webspace as well.

The winner gets a 60-second montage of his or her music aired as a Super Bowl ad spot and a record deal with Interscope/A&M/Geffen Records.

Basically, Doritos has found a way to take the *Idol* formula, create internet buzz and use music to sell chips.

I'm not a big fan of people being able to vote an artist into a record deal, whether it be through Doritos or the *Idol* franchise. Yes, some of the *Idol*

WHITEY AND TO PLAYER

quickspins@vueweekly.com

HOW DOES IT FEEL TO BE LOVED: THE

Then "huh", followed by a "WHOA!"

LIGHTSPEED CHAMPION FALLING OFF THE LAVENDER BRIDGE

What does that mean? I don't know

And lastly "AHAAAAAAAAAAAA."

THE VELVET

THE SCENICS

SCENICS PLAY

First I was all "meh"

FLORA
WE ALL LOSE
MYSPACE/FLORAMUSIC

A pleasant surprise

Cardigan wig-pop

But it's delightful

DISTORTION

MONESUCA

THE MAGNETIC FIELDS

We were wrong last week

Is top-fucking-notch!

This Chain-inspired 'verb-fest

Ehtereal glitch synth jams

With heart, soul and skillz

UNDERGROUND

ORFAM TOWER

stars have gone on to great careers, but others have crashed and burned. Ryan Malcolm, first winner of *Canadian Idol*, has a new band, Low Level Flight. Before that, his solo singles had been on a steady fizzle pattern.

That's the danger: are *Idol* watchers and Super Bowl fans your target music buyers? Maybe not. Yet, these are the people the industry is looking towards to pick the next star talent.

As well, the Doritos contest gives you no idea of how a band or artist performs live. Yes, Nivia includes a live clip in his submission, but any video can be edited. The other two entrants recorded videos that have that folk-singer-sittting-in-a-bedroom look; they give a viewer no idea how the artist would perform in front of a flesh-and-blood audience rather than a webcam or a buddy with a camcorder. And, in a modern world where live performances earn artists and agencies far more than record sales, it's those chops on stage that will determine if an artist is ready for stardom or not.

So, my guess is that Doritos will sell some chips, cause a little buzz and the winner of the contest will soon be forgotten. Call me a cynic, but I'm not going to be allowed to get excited in a contest that has the number 1 aim of selling snacks to fat couch potatoes soaking up the Super Bowl.

Steven Sandor is a former editor-inchief of Vue Weekly, now an editor and author living in Toronto.

INSECT DOMESTICATED BY THE DISEASE CAUSTIC RHYTHMS

Super-technical
Spaz-metal, with more left turns
Than a Nascar race

TIMES NEW VIKING RIP IT OFF MATADOR

Joyfully messy
Artful manipulation
Of the old "suck" knob

THE PACK AD TINTYPE

Two Vancouver gals
Play the whiskey-soaked blues like
Grizzled veterans

THE I SPIES IN THE NIGHT INDEPENDENT

Someone remembers
Tommy Tutone, and they were
Paying attention

VAMPIRE WEEKEND

Smart pop that you can
Uhhh ... sink your teeth into and
Suck out the awesome







ARIES (MAR 21 - APR 19)

I urge you to spend 2008 turning all of your pretty good but half-developed notions into a few brilliant, fully formed ideas. While you're at it, melt down your hundreds of wishy-washy wishes and recast them into three driving desires. This is the Year of Pinpoint Aim, Aries, also known as the Year of Lasering Your Focus and the Year of Seeing with Fierce Clarity. Psyche yourself up for a major campaign to cut the crap so the essence can shine.

TAURUS (APR 20 - MAY 20)

My sensitive poet friend Carson taught criminals in a penitentiary how to write haiku poems. Novelist Margaret Atwood gave a class on the absurdist writing of Franz Kafka to engineers in British Columbia. And in 2008 I'll ask you to share your gifts with people you've always assumed wouldn't be receptive to you, let alone be able to benefit from your unique talents. Get ready to push past your boundaries in the coming months, Taurus. Extend your sphere of influence and appeal to a larger audience.

GEMINI (MAY 21 - JUN 20)

As I approached a pick-up truck from behind while out driving my car, I saw an unlikely bumper sticker. It said, "Surf Colorado." But Colorado is a landlocked place, I thought to myself, more than a thousand miles from the ocean. At the next red light, I got closer to the truck and was able to read the fine

print: "In your river kayak, you don't need an ocean to catch a wave." What a perfect message to convey to my Gemini readers, I mused, and resolved to write it into this horoscope. In fact, you are currently in a phase when you don't need an ocean to surf. Nor, for that matter, do you need a plane in order to fly, a soulmate to achieve romantic rapture, or money to be rich. Your imaginative powers are peaking at the same time as your resourcefulness.

CANCER (JUN 21 - JUL 22)

"Dear Rob: Help! When I give love I feel powerful but when I accept love I feel weak. So even though I dearly crave love, when someone tries to give it to me I run away. I'm afraid of the vulnerability that comes from being the recipient of the gift; I'm afraid of being in debt to the person who's offering it; I'm afraid of the loss of control that comes from not providing myself with everything I need; and I'm afraid that if I accept love, I'll get addicted to it, and then how will I cope if it goes away? What can I do? —Cowardly Crab." Dear Crab: In the coming weeks, the universe will conspire to help you find new ways to think about these riddles. You'll have tremendous access to the precise kind of courage you need.

LEO (JUL 23 - AUG 22)

I want to call your attention to a scene in the independent film Autism: The Musical. Neal is a 12-year-old autistic boy who has never spoken a complete sentence, not even to his beloved mother Elaine. He can barely form words. If you ask him to say "bar," he'll say "rahb." Elaine brings him to a therapist who guides autistic kids in using a machine that produces vocal sounds corresponding to words the kids

type on a keyboard. For the first time, Neal's mom hears a message from her son: "Mom, I'm going to put you on the spot. You need to do more listening." I expect you will soon experience a metaphorically comparable event, Leo: A source you love will communicate with you in a novel way. Be receptive. Listen hard.

VIRGO (AUG 23 - SEP 22)

In 1954, the writer Albert Camus said, "A person's life purpose is nothing more than to rediscover, through the detours of art or love or passionate work, those one or two images in the presence of which his heart first opened." In the first month of 2008, a humble astrology columnist, yours truly, used Camus' words to direct Virgos towards one of their primary tasks in the year ahead.

LIBRA (SEP 23 - OCT 22)

A few months ago I went to a costume party on the Cruise Ship Ecstatic, which was docked in San Francisco Bay. The theme was "The Ecstatic Muse: What is the future of your own turn-on?" I recommend you make that your meditation in the coming weeks, Libra. According to my analysis of the astrological omens, you're overdue for a rigourous inventory of your approach to creating rapture, bliss, and joy. If in the course of your investigations you find you've been neglecting this essential aspect of your physical and mental health, take dramatic steps to upgrade your zeal. It's time to get more aggressive about feeling excited.

SCORPIO (OCT 23 - NOV 21)

Internet pundit Ariana Huffington realized she was working too hard when she got

so exhausted she passed out and broke her cheekbone on her desk. Resolved to give herself more slack, she decided to carry just two Blackberries with her at all times instead of the three that had been her constant companions. I request that you perform at least two similar acts of self-care in the coming week, Scorpio. They could come in the form of either eliminating complications, as Huffington did, or else adding luxurious treats. For example, you might want to arrange to be massaged in warm water by a team of charismatic healers singing you love songs and lullabies.

SAGITTARIUS (NOV 22 - DEC 21)

Ask not what you can do for your country; ask what your country can do for you. The same advice applies to your relationship with your family, job, closest companion, circle of friends, and favourite group. During this brief period when enlightened selfishness is the wise thing to pursue, don't get caught up obsessing on how you can serve them. Diplomatically request that they serve you.

CAPRICORN (DEC 22 - JAN 19)

When Doris Lessing was informed she'd won the Nobel Prize for Literature, she said, "I couldn't care less." What prompted her to be so blasé about receiving the world's foremost award for writers? Can you imagine what her state of mind was? I think you'll be able to after this week, Capricorn. You're likely to get a major ego stroke that isn't all that big a deal to you, mostly because you already know how valuable you are and don't need external confirmation of that fact.

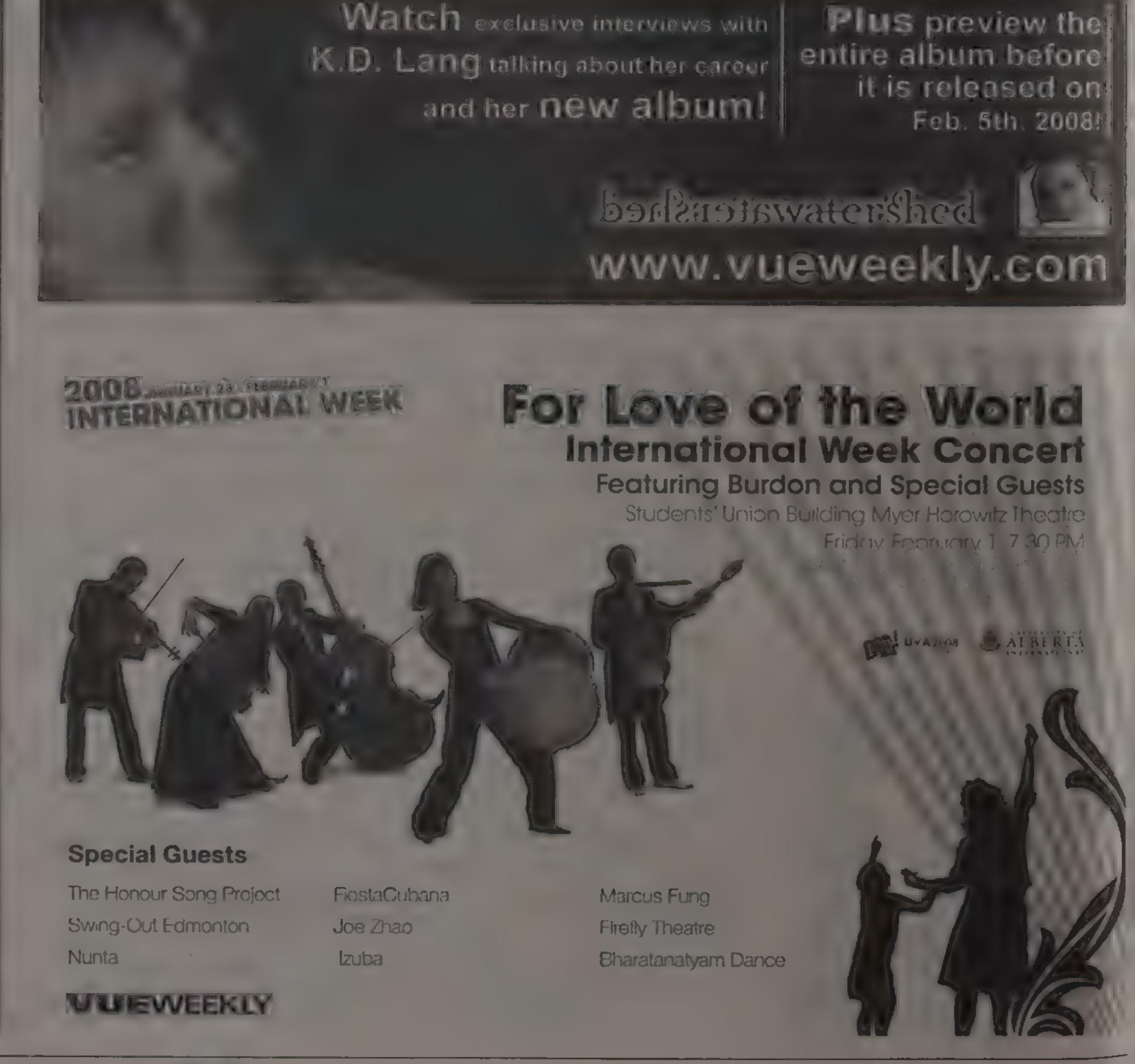
AQUARIUS (JAN 20 - FEB 18)

While riding my bicycle through a quiet neighbourhood this afternoon, I saw two girls fiddling with the gate of a tall wood en fence. They were frustrated because wouldn't open and let them inside. One kicked the gate. The other tried unsur cessfully to climb up to reach down ever the top to the latch on the other side Finally, the younger girl put her har, under the gate and managed to free some obstruction on the other side. The gatiopened. "I got it! I got it!" she yelled jumping up and down with exhilarated to umph. I foresee those words and that emotion flying out of you soon when you too, finally open a metaphorical door that has been stuck.

PISCES (FEB 19 - MAR 20)

The President of the United States is George W Bush, but the Secret President of the United States is ... well. I can't tell you, can I, because then he or she wouldn't be secret anymore, right? can reveal this, though: the Secret Presi dent of the United States'is working furiously behind the scenes to create a world in which generosity, not fear, is the prime motivator—a world whose moral system is rooted in beauty, love, pleasure, and liberation instead of control, repression, propaganda, and profit And the Secret President of the United States has a special assignment for you to carry out in the coming months. Pisces. Are you ready to become more of a leader than you've ever been before? Do you have the courage to be an inspirational role model who motivates people through the power of beauty, love, pleasure, and liberation? v





FAX YOUR FREE LISTINGS TO 426.2889 OH E-MAIL GLENYS AT LISTINGS OVUEWEEKLY.COM DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

ALBERTANS DEMAND AFFORDABLE HOUSING (ADAH) U of A Students' Union building: Dinwoodle lounge . Alternative Methods in Confronting Poverty: The DCAP Story, speaker from the Ontario Coalition Against Poverty (DCAP) is a direct-action, anti-poverty organization based in Toronto . Wed, Jan. 30 (12-1:20pm) . Free

ARCHAEOLOGICAL INSTITUTE OF AMERICA U of A Humanities Lecture Theatre 1 . Necropoli and Roadways on the Site of the Battle of the Trasimeno, lecture presented by Franca Boag . Thu, Jan. 24 (7pm)

ARTS OUTREACH BIG BANDS MacEwan's Centre for the Arts (497-4303) . For musicians of all levels to play a warreny of music . The or Wed (7:00-9:30pm)

AWA 12-STEP SUPPORT GROUP Braeside Presbyterian Church basement, N. door, 6 Bernard Dr. Bishop St. Sir Winston Churchill Ave. St. Albert . For adult children of alcoholic and dysfunctional families . Meet every Mon including holidays (7.30pm)

BLINDED BY THE LAND Fine Arts Building (FAB) 2-20, U of A. 112 St. 89 Ave . Presentation by Lisa Christensen, How Landscape has Defined our View of Canadian Art . Thu, Jan. 31 (7pm) - \$10/\$5 (AGA member)/free (students)

CANADIAN NATIVE FRIENDSHIP CENTRE 11205-101 St (479-1993) . Baskethad, Mon (5-/pm) . Healing Circle: Mon (6-8pm) . Boxing; Mon/Thu (7-9pm), Tue (5-7pm) . Volleyball; Tue (6-8pm) . Sewing Circle; Tue (6-Som) . Beadwork Class; Wed (6-8pm) . C.N.F.C. Powwow. Wed (6-9pm) . Hip-Hop Class; every Thu (5-7pm) . Cree Class: Thu (6-8pm) . Elders and Residency; Fri (all dayl . Safe Using and Harm Reduction; last Fri every month (11am-12pm) - Tobacco Reduction; every Fri (1-2pm) • Brop-in Night; Fri (6-8pm)

CELEBRATING WOMEN IN LEADERSHIP: PAST, PRESENT, FUTURE Fairmont Hotel MacDonald, 10065-100 St (414-1663) . Luncheon, featuring speaker Anne McLellan . Jan. 31 (11:30am reception; noon lunchered)

DUCUSAR NITARY REEL WURLD SERIES CONT Engineering Bldg/Physics Building (CEB) 325 . ttle Bit of So Much Truth . Wed, Jan. 30 (5pm) . Free

EDMONTON MAY WEEK LABOUR ARTS FESTIVAL HSAA, 10212-112 St (660-7876) . General meeting to plan the 2008 Edmonton May Week Labour Arts Festival Thu, Jan, 24 (6:30pm • Free

FUTURE TUESDAYS Rm 129, U of A Education Bldg, 87 Ave (492-5055) . Rocky Mountain Kids: Children Who Explored the Rockies, lecture by Linda Goyette . Jan. 29 \$10/\$5 (ELLA member/student)

GREENPEACE . The Alberta Tar Sands will singlehandedly stop Lanada from reaching our Kyoto targets. If you want to put an end to one of the world's most destructive projects e-mail mhudema@greenpeace.org

LAND USE IN THE MACKENZIE RIVER BASIN 1-003 NRE, Natural Resource Engineering Bldg, U of A (492-5825) Matt Carlson and Dr. Erin Bayne will release recently. completed research evaluating the future effects of land use in the Athabasca oil sands in north-eastern Alberta and the Dehcho territory in southern NVVT - Jan. 31 (4:30pm)

MEDITATION - Gaden Senten Ling Tibetan Buddhist Mediturion Society, 11403-101 St. www.gadensamtenling.org (479-0014) by Kushok Lobsang Dhamchoe; beginner Tue (7pm); intermediate Wed (7pm); advanced Sun (11am-1pm) • Braham Kamaris World Spiritual Organization, 208-10132-105 St (425-1050) www.bkwsu.org; Raja Yoga Meditation . Tranquility Meditation Tibetan Tradition 10502-70 Ave (633-6157) www.karmatashiling.org; Beginners welcome, instruction available: Wed (7pm); free

PARENT TALK (481-1292) Boys and Girls Clubs of Edmonton offers support groups and workshops for parents at various city locations

PUZZLES OF HISTORY Rm 2-5 Business, U of A (492-6695) . Solving Ian Smith's Legacy in Light of the Gurrent Political and Economic Turmoil in Zimbabwe presunced by Maxwell Zhira and Edmond Jaricha . Fri, Jan, 25 (5-7pm) . Free

REGIONAL PLANNING: A FRESH START FOR THE CAPITAL REGION U of A. Natural Resource Engineering INREJ Rm. 1-001, www.crsc.ualberta.ca . Free presentation and panel discussion on issues of regional development (urban sprawt, industrial growth in rural areas) featuring speaker Dr. Mark Partridge . Jan. 31 (7-8:30pm)

SELF ESTEEM SUPPORT GROUP (496-5930) . For women who are experiencing chaos as a result of a life crisis and who feel isolated . Group meets every week

SENIORS UNITED NOW (SUN) St Albert Legion, 6 Tache Street, St Albert . Meeting featuring speaker Gareth Jones . Mon, Jan. 28 (1.30pm):

SOCIAL JUSTICE MOVIE NIGHT Unitarian Church of Edmonton, Main Hall, 10804-119 St . 4th Fri every month . Breaking the Silence: Truth and Lies in the war on terror by Pilger, discussion of the conflicts occurring and the efforts to create a peace will follow the DVD . Jan. 25 (6:30pm don/ . \$5 denations, pay-what-you-can at the door

THOUGHTFUL TUESDAY Steeps Tea Lounge, 11116-82 Ave (988-8105) . Documentary, Eating . Tue, Jan. 29

TOASTMASTERS CLUBS . Chamber Toastmasters

Club: Chamber of Commerce, 600, 9990 Jasper Ave (459-5206); Thu (6pm) . MacEwran: Grant MacEwan College, Rm 5-238, 10700-104 Ave (633-3921); Fri (noon-1pm) - Power Speakers: Grant MacEwan Centre for the Arts, Rm 437, 10045-156 St (459-0642); Wed (7-9pm): • Pursuers: Best Western Cedar Park Inn, 5116 Gateway Boulevard (457-0808); Wed (7-9pm) . Charticleer: Kingsway Rm, Millard Health Building, 131 Airport Rd (498-4608/474-1138) Thu (7-8:30am) . Upward Bound: Norquest College, Rm 601, 10215-108 St (454-3720); every Wed (7-8:45pm).

PROCESS/WHILE TRYING TO SEE EVERYTHING Mandolin Books, 6419-112 Ave (479-4050) • A dialogue about creativity and impact of non-profits on Edmonton's culture with Ted Kerr and moderator Amy Fung . Thu, Jan. 24 (7pm)

WELCOME TO THE REEL WORLD CEB 325 (Civil) Engineering Building, behind CAB (485-7322) . Global issues film and speaker series, featuring the documentary A Little Bit of So Much Truth . Wed, Jan. 30 (5pm) • Free

WIND ENERGY IN ALBERTA: BEYOND TOKENISM Telus World of Science, Star Theatre, 11211-142 St (439-5608) . Lecture presented by Tim Weis . Wed, Jan. 29 (7pm) • Free

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus . Sex. sexual, gender differences in education and culture focus group . Contact Dr. Andre Grace (andre.grace@ualbertaical for info

BOOTS AND SADDLES 10242-106 St (423-5014) . Large tavern with pool tables, restaurant, shows.

BUDDYS NITE CLUB 11725B Jasper Ave (488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm . Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDiva and Donnatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy . Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy . Tue: Free pool and tourney, DJ Arrowchaser . Wed: Hump day with DJ Sexxxy Sean . Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm . Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON MUSIC NIGHT . A mature social group, couples and singles welcome . E-mail edmontonmusicnight@hotmail.com for more info

EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton, 10804-119 Street . A group of older gay men and their admirers who have common social interests meet the 2nd Sun (2:30pm) of most months for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month, email edmontonpt@yahoo.ca, www.primetimersww.org/edmonton

GLBT SPORTS AND RECREATION www.teamedmonton.ca . Women's Drop-In Recreational Badminton, Oliver School Gym, 10227-118 St (465-3620); Wed (6-7:30pm) • Ballroom dancing; all genders; ballroom@teamedmonton.ca . Bootcamp; St. Alphonsus, 11624-81 St; Mon (7-8pm); bootcamp@teamedmonton.ca . Bowling: Gateway Lanes, 100 3414 Gateway Blvd; Sat (5-7pm); bowling@teamedmonton.ca . Curling with Pride. Granite Curling Club, 8620-107 St; Mon (7:15pm) until Mar. 17, 2008; curling@teamedmonton.ca . Outdoor Pursuits: Ski/Snowboard Trip to Banff and Lake Louise; Jan. 25-27; outdoorpursuits@teamedmonton.ca . Running: Sun, Tue, Thu; running@teamedmonton.ca . Swimming: NAIT pool, 11762-106 St; Tue (8-9pm), Thu (7:30-8:30pm); swimming@teamedmonton.ca • Volleyball: 101 Amiskiwacy Academy, Municipal Airport Terminal just off Kingsway; Wed recreational (8-10pm); recvolleyball@teamedmonton.ca; Thu Intermediate; volleyball@teamedmonton.ca . YOGA (Hatha): Free Lion's Breath Yoga, every Sun (2-3:30pm); yoga@teamedmonton.ca

HIV NETWORK OF EDMONTON SOCIETY 308, 11456 Jasper Ave (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns; contact?@hivedmonton.com

LIVING POSITIVE 404, 10408-124 St. www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV . Tue (7-9pm): Support group . Daily drop-in, peer counselling

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm . Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices . Every Tue,

PRIDE CENTRE OF EDMONTON 9540-111 Ave (488-3234) . Open: Tue-Fri 1pm-10pm, Sat 1-6:30pm . Dropin, library, and community internet services available . LGBT Seniors Drop-in: A social time for seniors of all genders to get together with tea and snacks, every Thu (2-4pm) . Women's Discussion Group: An open forum for self-identified queer friendly women to discuss a variety of topics that interest participants; every Fri (7-9pm) . Suit Up and Show Up: AA big book study group, every Sat (12pm) . Youth Understanding Youth: Youth (up to 25 years) support and social group; every Sat (7-9pm) e-mail yuy@shaw.ca . Womonspace: Board meeting 1st Sun every month (10:30am-12:30pm) . Trans Education/Support Group: A place to come and be yourself. Support and education for Transsexual, Transgendered, Intersexed, Two-Spirited and questioning individuals at any point in transition; 1st and 3rd Sun every month (2-4pm); www.albertatrans.org . Sunday Night Men's Discussion Group: Mens social and discus-

sion group with facilitator Rob Wells; every Sun (7pm);

robwells780@hotmail.com . HIV Support Group; 2nd

Mon every month (7pm); Richard at 488-3234 - TTIQ Alliance: Transgender, Transsexual, Intersex and questioning. Support meeting offering education, advocacy and support for men, women and youth, support meeting; 2nd Tue every month (7:30pm) . PFLAG: A support and resource group for parents and friends of GLBT individuals; 1st Tue every month (7pm)

ROBERTSON-WESLEY UNITED CHURCH 10209-123 St · Want to go on a Soul OUTing?: A light focused alternative worship. Come and connect with others and the sacred in a queer positive space . Sun, Jan. 27 (7pm).

ST. PAUL'S UNITED CHURCH 11526-76 Ave (436-1555) . People of all sexual orientations are welcome. Sunday worship at 10am

SINGLE LESBIANS 40 PLUS . A woman's social group gathers once a month on Sat for conversation over tea and coffee . Information e-mail: singlewomen40plus@hotmail.com

STEAMWORKS 11745 Jasper Ave (451-5554) . Steam baths open daily (24hrs)

WOMONSPACE (780-482-1794) . A non-profit lesbian organization, organized activities held monthly including licenced non-smoking dances, coffee houses, family events, games nights, golf tournaments and more . www.gaycanada.com/womonspace, e-mail: womonspace@gmail.com

WOODYS 11723 Jasper Ave (488-6557) . Open Daily (noon) . Sat-Tue Karaoke with Tizzy and Patrick . Sat-Sun Pool Tournaments

SPECIAL EVENTS

ICE ON WHYTE 85 Ave. 104 St. Old Strathcona . Movies, musical entertainment and ice sculpting . Until Jan. 27 (10am-10pm)

INTERNATIONAL WEEK 2008 U of A, www.iweek.ualberta ca (492-5962) . Addressing Global Challenges: 100 Years and Beyond: featuring speakers, academics, artists and activists to discuss issues such as systemic inequality, environmental crises, global peace and security and governance . Jan. 28-Feb. 1, program guides available at the International Centre

LEADING WITH LITERACY BREAKFAST Westin Hotel Manitoba/Saskatchewan Rm (421-7323) . Featuring speakers Jim Hole and Ruth Hayden . Thu, Jan. 24 (7am) • \$40/\$320 (table of 8)

A MOST DANGEROUS GAME Engineered Air Theatre, Epcor Centre For The Arts (208-6736) . World premiere, a glimpse into the secret cyberworld of three teenagers onstage DJ and multimedia . Feb. 1-3 (12:30 and 7:30pm) • \$10 (student)/\$15 (adult) at TicketMaster

TET FESTIVAL (424-8934) . Celebrating the Lunar New Year, the Year of the Mouse featuring crafts, arts, musical instruments, traditions of the Vietnamese people . Feb. 2

VISION AND DESTINY Camrose Legion, www.eagleswingsministries.ca . A conference for women of all ages hosted by Lois Bryden, featuring speaker Misty Hodeges . Fri, Jan. 25 (7:30pm) . Free

KARAOKE

BLIND PIG 32 St. Anne Street, St Albert . Wed/Fri: Karaoke with Shelly

BILLY BOB'S SPORTS BAR Continental Inn. Stony Plain Rd (484-7751) • Wed (8pm-12am); Thu, Fri, Sat (9:30pm-1:30am); with Right Said Ed

CASTLEDOWN'S PUB 16753-100 St . Tue (9pm-1am): with Off-Key Entertainment

CROWN AND ANCHOR 15277 Castledowns Rd (472-7696) • Thu (10:30pm) • Wed: Name that Tune

GAS PUMP 10166-114 St (488-4841) . Tue (9:30pm):

HAWKEYES TOO 10044-102 St (421-9898) . Fri (8pmmidnight): Hot Karaoke Productions

HOOLIGANZ PUB 10704-124 St (452-1168) . Fri: Karaoke with Krista, Liquid Entertainment

Gord's Best Live Singing Show

Karaoke with Chris

Karaoke

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587) . Sat (10pm-2am): Gord's Best Live Singing Show

LIONSHEAD PUB Coast Terrace Inn. 4440 Gateway Blvd (431-5815) . Sun (8pm): With Evolution Entertainment

MAZADAR 10725-104 Ave (429-4940) • Fri (5pm-late):

MOJO'S Best Western Hotel, Fort Saskatchewan (998-

7888) • Fri (9:30pm): with Sonia/Prosound Productions NEWCASTLE PUB 6108-90 Ave (490-1999) . Thu:

NIKITA'S 10162-100A St (414-0606) . Karaoke Tue and Thu (7pm-12am) with Shelley

O'CONHOR'S IRISH PUB 9013-88 Ave (469-8165) . Thu (9pm): Name that Tune

ON THE ROCKS 11740 Jasper Ave (482-4767) . Karaoke Mon (9:30pm); with Wil Clark and Mr. Entertainment . Salsa Rocks; Cuban salsa DJ; Thu (9pm):

ORLANDO'S 1 15163-121 St (457-1649) . Wed/Thu/Sun (9:30pm-2am): with TLC Entertainment

OVERDRIVE NEIGHBOURHOOD PUB 6401-104 St (988-5457) . Sat (9pm): Karaoke hosted by Jenny Joy ROSARIOS 11715-108 Ave (447-4727) . Longest run-

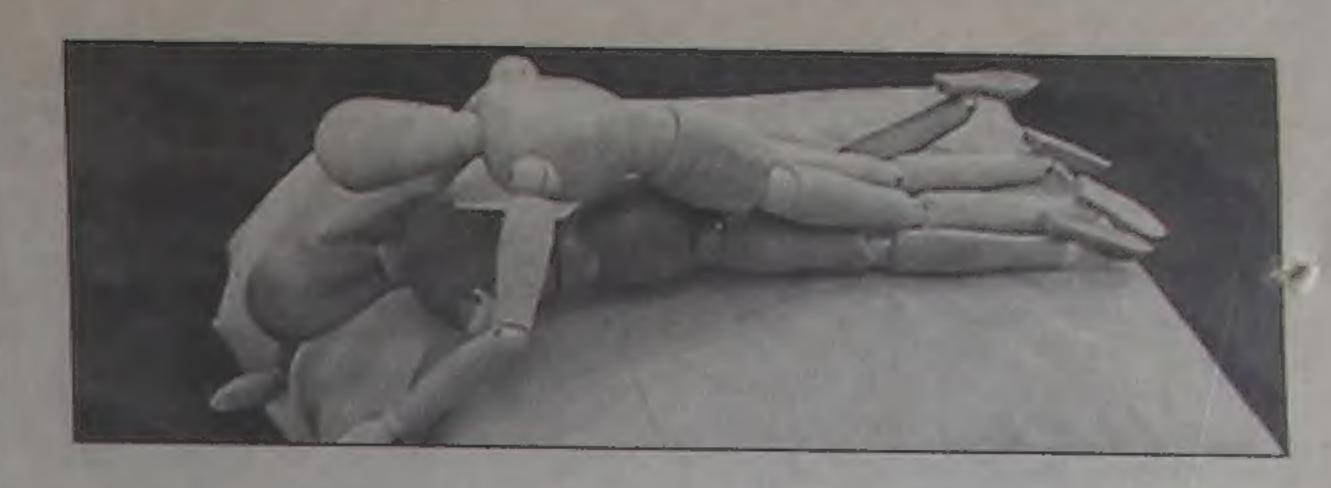
ROSIE'S BAR AND GRILL . Downtown, 10604-101 St (423-3499) . Mon-Sat (9pm); Sun (7pm); with Ruth . Highstreet, 10315-124 St (482-1600); daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211); Thu-Sat (9:30pm-1:30am) • 99 St. 63 Ave; Thu-Sat (9pm-1am); with Off-Key Entertainment

SPORTSWORLD INLINE AND ROLLER SKATING DISCO 13710-104 St (472-6336) . Tue, Fri-Sat (7pmmidnight), Sat-Sun (1-5pm)

ning Karaoke bar; 7 days a week

YESTERDAY'S 112-205 Carnegie Dr., St. Albert (459-0295) . Thu (9:30pm-2am): with Off-Key Entertainment

EVENTS



Say 'anal sex': two little words that can save lives

TEO KERR ted@vueweekly.com

There were reports in mid-January of confusion from those involved with organ donation. Starting in December of 2007 Health Canada made changes to its organ donor policy that now potentially excludes organs donated by gay men. While it is true that these new precautions are in place, it is not meant to discourage gay men from donating. What it does mean is that more information will be gathered at the time of donating that will help Health Canada to determine the risk of the organ based on their own criteria.

People were confusing Health Canada's policy on organ donation with the Canadian Blood Services' (CBS) flawed policy on blood donation which states that "All men who have had sex with another man, even once, since 1977 are indefinitely deferred [from donating blood)." The CBS reports to Health Canada, so any policy of the CBS is a policy of Health Canada. At the root of the ban on gay male blood is the higher rate of HIV among gay men, a disease that is passed through bodily fluids like blood, semen, vaginal secretion and breast milk.

Many university groups across Canada, not including the U of A, called for a review of CBS's donor policies, some of which are seen as a form of institutionalized discrimination, including Question 18, the infamous "sex with another man" question.

Many other groups of people are also banned from donating blood, including those who have travelled to France for longer than three months or those which spent one month in the UK between 1980 and 1997. This is based on the inability to test for Creutzfeldt Jakob Disease, a human form of Mad Cow Disease.

At around the same time as all the blood and organ hoopla was happening, CTV.ca reported on a very important story stemming from the Annals of Internal Medicine's new findings on MRSA, the bacteria which can spread through casual skin to skin contact and can lead to abscesses, ulcerations and lifethreatening infections. The story read, "Sexually active gay men are many times more likely than others to acquire a new, highly drug-resistant strain of staph infection related to the MRSA bacteria." The actual report states that "the germ appears to be transmitted most easily through intimate sexual contact."

ON THE TIP of everyone's tongue in these stories were the words "anal sex," but nobody was willing to say it. What is at risk by not saying anal sex is the further discrimination of gay men, the continued confusion of sexual acts and behaviour with sexual orientation and the well-being of sexually active people regardless of labels.

One of the lone institutions that was willing to use the term anal sex was the CBC. In its online story regarding gay men and organ donation the CBC quoted Toronto gay activist Dean Robinson: "I think it's more of an issue of anal sex. anal intercourse, than it is to do with whether someone is gay or straight."

Simply being gay does not put someone at greater risk of sexually contracting HIV or MRSA. Gay people's blood is not being refused because of our supposed collective love of Kylie. We are not being asked about our sexual orientation or past when donating organs as a way of making conversation. In the collective minds of policy makers and squeamish media, gay means anal. As HIV Edmonton education coordinator Lynn Sutankayo says, we need to "stop referring to anal sex as 'gay sex.' Studies indicate that about 25 per cent of heterosexual couples have had [anal sex] at least once, and 10 per cent regularly have anal penetration."

According to my own non-scientific studies, this number is way higher. Not to mention the fact that, as many homo dudes can attest to, gay does not always mean anal. From oral to intercrural intercourse (thigh sex), from heavy petting to whatever, there are as many definitions to gay sex or sexual activity in general as there are combinations of people.

This is serious. We need to start calling things by their proper names and saving what we mean even if it causes discomfort. MRSA is a health risk, and Health Canada's policies on blood and organ donation are barriers to dismantling systemic discrimination. As long as we talk in orientations and not behaviours, we're missing an opportunity to talk about our bodies and how we use them in a real way. All people, regard less of how they are sexually labelled, need to know about the risks associated with all sexual behaviours. All people who engage in anal sex need to know how to take care of themselves on the road to pleasure and all people need to understand that gay men are not being denied the right to donate blood because they are less human or more dangerous but because of a sexual act that they may or may not engage in.

Use a lot of lube and a condom when you have anal sex. Go slow, have fun, have a safe word ("yellow" for slow." "red" for stop), and do it because you want to. Also: wear a seatbelt, let your coffee cool before you drink it, chew before you swallow, look both ways before you cross the street and wash your hands—that last one is actually the best defense against MRSA. v

E CLASSIFIEDS

VUE WEEKLY, PLEASE PHONE 426-1996.
DEADLINE IS NOON THE TUESDAY BEFORE PUBLICATION

EDUCATIONAL

Actors Needed...
Must include professional attitude and desire to succeed.
www.vadastudios.com

HELP WANTED

Wok Box Whyte Ave seeking full time day staff; cook, food prep, cashier.
Competitive wages, plus tips.
10331-82 Ave. 432-4700
Fax: 432-4708

The Cutting Room is looking for Assistants and Stylists Please drop off your resume to 10536 124 Street

Drivers wanted: \$15+/hr, Wed (night). Thu (day), perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 907-0570.

We train you to teach. 1000's of jobs around the world.

Next in-class or ONLINE by correspondence. Jobs guaranteed. 7712-104 St. Call for info pack 1-888-270-2941.

FRAMING

PICTURE FRAMES

MOVIE DOSHED SHOE

Affordable picture frame options. Music Posters. 8126 Gateway Blvd. 439-0408.

Had Enough? Cocaine Anonymous 425-2715

MUSICAL INSTRUCTION

MODAL MUSIC INC. 221-3116

Music Instruction for guitar, bass, drums, and percussion. Private instruction: focus on individual!

Professional, caring instructors with music degrees.

Quality music instruction since 1981.

RETREATS

Faith: Framed and Focussed a Young Adult Retreat Feb 8-10, Knox United Church, Didsbury, AB. Exploring our relationship with the Christ (cosmic?, subversive?, savior?, teacher?) by viewing and discussing contemporary films and clips. To register and for more detail go to www.anwconf.com/coffice/yayam.htm or call 780 438 3317 ext 223

ARTIST TO ARTIST

FREE-FREE-FREE-FREE
FREE-FREE-FREE
ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE. Ads more than 20 words are subject to regular price or cruel editing. Free ads must be submitted in writing, in person, fax or e-mail. Free ads will run for four weeks, if you want to renew or cancel please phone Glenys at 426-1996/fax 426-2889/e-m glenys@vueweekly.com or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication.

Artists and photographers wanted to discuss the displaying of work for possible co-op. Contact at email: naturelyng1@hotmail.com

Placement will depend upon available space

Noni Boyle Art Telic Alberta Society of Artists in partnership with the Edmonton Public Library present a free public lecture with Noni Boyle on Thu, Feb. 21, 7pm at the Stanley A. Milner Theatre (downstairs) 7 Sir Winston Churchill Square.

Call to all Alberta artists: **Deadline: Mar. 1** for applications to become a Full Member of the Alberta Society of Artists. Artists are juried into this visual arts organization once a year. Application forms can be downloaded from www.artists-society.ab.ca

Models wented: Harcourt House Arts Centre is hiring female and male models for life drawing classes.
No experience necessary. Times variable. Ph 426-4180
for more info.

The deadline for **The Works Art & Design Festival**2008 Application to the Art Market or The Street
Stage has been extended to **Feb. 15, 2008.** The 2009
Call for EXHIBITS is **Jan. 25, 2008.** You can download
the application off of our website at
www.theworks.ab.ca

Profiles seeks proposals from artists for exhibition during 2009. Deadline: Set, Mar. 22, 4pm. Info T: Heidi at 460-4310 or E: ahfheidi@telus.net

Calling all artists 17-20 years old. Are you ready to go public? If you have a unique style you want to get out please contact Steedy @ 297-0545.

Juried photography exhibition: **Deadline: Feb. 4,** for exhibition: May 29-June 14, 2008 at TU Gallery. Ph 421-1731 for info

MUSICIANS

Looking for guys to jam with. Serious metal. Jeff 742-5645.

Rock cover band seeks lead guitar player. Pro attitude/gear For more info. call 998-0567

SERVICES

Resource Centre for Voluntary Organizations:
Workshop: Strengthening Volunteer Boards on Set,
Feb. 9, 8:30am-4:30pm at Grant MacEwan College
Room 5-137, City Centre Campus, 10700-104 Ave.
Registration fee: \$21. Info: www.rcvo.org, T:
497.4780

Pilgrims Hospice Helps Grieving Young People: weekly sessions. Families, schools and agencies. 413-9801 ext 309 to register/info. www.pilgrimshospice.ca.

SACE-Public Education Program: Sexual Assault Centre of Edmonton (www.sace.ab.ca) provides crisis intervention, information, counseling, public education services. For a customized presentation T: 423-4102/F: 421-8734/E: info@sace.ab.ca; www.sace.ab.ca/24 Hour Crisis Line: 423-4121

SUPPORT YOUR LOCAL FOOD BANK

If you are interested in

advocacy and awareness-

building for social justice issues,

join Public Outreach in respectful charitable

fundraising. Become a part of an organization that

is working towards the greater good and offering

paid outreach positions. We fundraise door-to-

door in Edmonton communities as well as on the

street in the downtown core. The ideal candidate

must find enjoyment in building leadership,

interpersonal, and communication skills.

Be a part of action in your community.

Contact Chris at

recruitment@publicoutreach.ca

www.publicoutreach.ca

WOLUNTEER

St. Valentine's Day Hair Massacure needs volunteers. Feb. 13-14. Call Miriam at 444-WISH (9474) for info.

P.A.L.S. Project Adult Literacy Society are looking for volunteer tutors to work with adult students in the Math Literacy Program, For info Ph 424-5514

See your brain in action! Participate in research at UofA! Right-handed men, 30-50, Reimbursement provided. Call 604-0048

The City of Edmonton Youth Council (CEYC) is recruiting for its 2007-2008 term membership! We are looking for youth aged 13-23, residents in the City of Edmonton and interested in being involved in civic youth issues. www.ceyc.ca, Info: Jennifer 496-4938, E: Jennifer.Wong@edmonton.ca

Voluntreer Drivers. Monday-Friday. \$7.00 -\$14.00 trip. Driving seniors. 732-1221

Be a Big Brother or Big Sister! Be a Menter! Call Big Brother Big Sister today. 424-8181. Become an in-school mentor, just one hour a week

HipHepa Youth Group: looking for creative leaders who want to learn more about liver health. Computer designers, health promoters, public speakers are welcome, we will provide mentoring. Ph Melissa 444-1547

Sierra Club Prairie Chapter is looking for a website manager! If you are familiar with website maintenance and have an hour or two a week to contribute, please contact Jessica at jessicaw@sierraclub.ca.



A FUN PLACE TO WORK!

"Edmonton's coolest café"

is always looking for the right staff members!

awesome sandwiches, fresh soups and salads, tons of coffees... during the day

beer . wine . martinis . live music ... at night

apply by:

dropping off your resume to

9640-142 Street

or emailing it to jeffreyscafe@hotmail.com

.

jeffrey's café
AND WINE BAR
9640 142 street 451-8890

WUEWEKLY CONTEST RULES:

Unless otherwise specified, the following will apply:

- the winner must be 18 or older.

prize must be accepted as awarded.

- no one may enter any contest more than once.

- you may only win once every 60 days.

- Vue Weekly reserves the right to exclude anyone from our contests.

 no staff, sponsors or members of their immediate families may enter

 the personal information of those who enter will not be sold but may be provided to contest sponsors.

 the chances of winning depend on the number of entries received.

- by entering, entrants consent to the use of their names by Vue Weekly for publicity.

 Vue Weekly is not responsible for prizes unclaimed after 15 days.

CANADA WORLD YOUTH, a not-for-profit organization that offers

a not-for-profit organization that offers international educational programs to young people, is currently seeking

PROJECT SUPERVISORS

In this role, you will implement all aspects of an international education program for a group of young adults. Programs will begin in March, April and May 2008.

Successful candidates must have:

- experience working with groups of young adults
- relevant overseas experience
- ability to work in a cross-cultural environment
- demonstrated experience in or commitment to bringing an analysis of power and privilege to programming
- knowledge of community and international development
- experience with group facilitation and dynamics
- ability to live away from residence for the entire duration of the contract
- working knowledge of French and English. Multilingualism would be an asset.

To learn more about the position and application deadlines, please go to our Web site at:

www.canadaworldyouth.org/en/aboutus/jobs.

Capacia World Vourib is dedicated to ample most on the and appropriate annihilation from

Canada World Youth Is dedicated to employment equity and encourages applications from those who reflect the diversity of Canada and ask applicants to self-identify

Ph.

FOUR LINES FOR \$20

E CLASSIFIEDS FOUR LINES FOR \$20

EXTRAS

Bolding

Caps

Extra Line

☐ Symbols

Box Word Ad \$4

\$4 \$4 \$4 FORM OF PAYMENT

Cash Check VISA MasterCard

Card# Exp. /

Name

Address

TOTAL
Lines
Extras
Subtotal
GST 6%
TOTAL

Phone 426-1996 from 9am-5pm Mon-Fri • Email rob@vueweekly.com • 10303-108St. Edmonton
Deadline Tues at Noon • Print legibly on lines at right • Up to 45 Characters per line • Every letter, space or mark counts as one character • Allow one space following punctuation

Postal Code

Print your ad here...

38

JAN 24 - JAN 30, 2008

CLASSIFIEDS

A glossary for everyone confused by too many gender options



DEAR ANDREA.

I'm a little confused. Could you please explain all the different genders? It seems there is so much more out there then just male and female: transsexual, he/shes, shemales, and are Hermaphrodites real? I'm most intrigued with them. do they live as male or as female? Are they born that way? Who's who? LOVE GENDER-CONFUSED

DEAR GC:

OK, but you should know going in that you're setting me up for abuse from some certain segment of the genderfolk, that over-earnest subset that thrives on righteous indignation. I don't know what it is about the Gender Weirdness Club that renders so many of its members both unneces-

sarily hostile and so shockingly humourless—you'd think living as a guy in a dress, for instance, would pretty much force you to develop a sense of humour-but if I talk about this I will infuriate people and this time I blame you. That's OK, right?

Transgender is an umbrella term. It used to be pretty much interchangeable with "transsexual," but the latter is on its way out. Many people in the "Gender Community" now use the term "transgender" to describe anyone who does not fit readily into the "a boy is a boy and a girl is a girl and that's that" paradigm. When I say "umbrella term," mind you, I mean a really big umbrella. There's a crowd under there, from the girl in combat boots who would have been described as a tomboy in a previous generation to the aforementioned guy in a dress, with a large and oddly dressed crowd doing the Timewarp in between, including some who blur the line for kicks and others who are just trying to mess with you.

Transsexual used to be the common

term, as I said, for someone described as "trapped in the wrong body." Now you're more likely to hear transman (a man assigned a female gender at birth, later corrected by some combination of introspection and self-acceptance, gender presentation, hormones, and/or surgery) or transwoman (the same but vice versa). Some transfolk make a distinction between the idea of transsexuality (literally, crossing sexes) and being a (trans)man or (trans)woman: they feel that they never changed genders, just other peoples' perception of their gender, so they don't feel a term like "transsexual" accurately describes them. Many would probably prefer to be known as "men" and "women," for obvious reasons, but accept or proudly bear the "trans" label.

He/she is a term from the carnival sideshow. You'd probably best just file that one away with the rest of the historical oddities if you want anyone to talk to you about this.

I recently pissed off an earnest transperson, let's call her Ernestine, merely by answering a question about "shemale" porn; the writer's boyfriend was nuts about the stuff and she wanted to know how worried she should be. Not very, I said,"Lots of people enjoy blah blah blah shemale blah

Blam! "No transsexual woman," wrote Ernestine, "would expose her genitals like that on the internet." She meant to convey the fact that transwomen are not freaks and need not find work at the aforementioned sideshow. A noble sentiment and all but the fact that they are not freaks does not preclude some of them from becoming whores. There is a huge market for transporn and much of it does use the admittedly objectionable if undeniably retro-amusant term "shemale." Sorry, Ernestine.

And finally, you asked about "hermaphrodites." Nobody uses this term anymore unless they're describing worms. There are lots of people born with a condition referred to as "pseudohermaphroditism,"

but really, these ought not to concern you The important thing to know is that there are kids born with "ambiguous genitalia," and others born with outward and inward sex parts that don't match. The default medical response was, and mostly still is, surgery, but the foundation on which that treatment was built-basically, that you can raise anybody as any gender by strictly enforcing "appropriate" pronouns, toys, outfits and love-objects—has crumbled in recent years. We hardly know anything, but we do know that most people are bosh with sense of their own gender and while you can beat almost anyone into admitting anything, telling a little boy he's a little girl, no matter how insistently, will not make him a girl, it will just make him angry and possibly crazy. We are learning, finally, to take people's word for it I'm a girl, even in combat boots, and you are whatever it is you say you are.

Hope this helps. LOVE, ANDREA

SEX TRADE WORKERS

Exotic Ginger Tall, Slim, beautiful busty brunette 25 years old, 24 hours 442-0741

Beautiful stunning sweet sexy Taylor 26 yr old model fit busty brunette 604-7801, 24 hours Ledne/Nisku

Misty... Desirable redhead, mature, petite model offers passion, spanking, fantasies or Greek.

VOLUNTEER

Volunteers are urgently needed to shovel snow for sen-

iors. To register or for more information, call Heather at

Westend Seniors Activity Centre, 483-1209

CJSR NEWS: News is the telling of our communi-

ty's stories. If you have stories that the world must

hear, start volunteering with CJSR's news depart-

ment. Gain experience in radio, contribute to a

diverse community, and learn new skills all while

telling your community stories. Email

news@cjsr.com

Human Rights Facilitator Training /

www.jhcentre.org. free 8 week training program

presented by: The John Humphrey Centre for Peace

& Human Rights and the Human Rights City Project.

Info: Carrie, 453-2638 / E: carrie@jhcentre.org

Little White Schoolhouse is turning 60 next year. If

you're interested in being part of a volunteer group

for the 60th anniversary please contact Debby

Smethurst at 459-1194

Volunteering-International Week 2008:

Download a volunteer form from www.internation-

52911847-001/053816197-002

Edmonton Mistress Morganna 15+ exp. BDSM (busty & fit) fully equipped playroom, over knee spanking, bondage, suspension, electrical CBT devices, feminization sissy & slut training. Mistress Personals 490-5299 ext 5465

Had Enough? Cocaine Anonymous 425-2715

SUPPORT YOUR LOCAL FOOD BANK



Seniors recreation activity aides needed to participate (with crafts, scrapbooking, bingo, baking, etc) with disabled female seniors in extended care NE Edmonton. On site support provided. Day/evening 2 hrs/wk. Ellen 432-1137, ext 362

Walking coaches needed for a small group of adults with developmental disabilities every 2nd Fri at Westmount Mall. Erin at 432-1137, ext. 357

Ghost writer needed to help a brain injured woman to write her life story. Listening, writing and computer skills wanted. 2 hrs/wk for 4-6 months. Old Strathcona area. Ellen 432-1137, ext 362

Pilgrims Hospice seeks musical volunteers to lead sing-a-longs and/or to perform for our very forgiving Become a friend to a new Canadian and share a lifechanging experience. Contact Dulari at 474-8554

Food Not Bombs Looking for people to help out with cooking and serving of meals every Sunday. Ph 904-8751 or e-m: foodnotbombsedmonton@hotmail.com

Become a distress line volunteer. The Support Network, 732-6648. www.thesupportnetwork.com

Love Bingo? Come Volunteer at ElderCare Edmonton. Help raise funds for programs, meals and outings. Call 434-4747, ext. 4

Calgary 403-313-3311 Other cities 1-877-834-4044 Edmonton USE CODE: 1000 780-665-6565 Mobile pay, text "SCORE" to 96669 ss.00/10min Try SEXY Chat for FRFF 403-313-3330 hours Edmonton 780-665-0808 1-900-451-3333

day program clients. Tracy: 413-9801

BEAUTIFUL LADIES CREAT SERVICE WE WILL FULFILL YOUR EVERY DREAM & DESIRE! 434-0905 970-BABE #200, 10143-82 Ace

www.EUROSSAGEonWHYTE.com





JAN 24 - JAN 30, 2008

al.ualberta.ca/globaled.php; e-mail: Roshini at ronair@international.ualberta.ca, or drop-off the form at the International Centre U of A, or fax: 780-492-1134 Initiative Ambassadeurs pour la Paix is looking for francophone volunteers. Come learn how to present interactive workshops on antiracism/cultural diversity. Karina at (780) 425-4644 ext 9 or kczyzewski@naarr.org

Literacy reading tutors needed to assist adults with disabilities learn basic reading and writing skills. Tutor training, materials and support provided, flex, hrs, 1-2hrs/wk, various locations. Erin 432-1137, ext. 357

Tired of Smoking? Come join us at Nicotine Anonymous, 7pm, Wednesdays at Ebenezer United Church, 163 St. 106 Ave, call Gwynn 443-3020, 7:30pm, Sundays at Henwood Treatment Centre, 18750-18 St. call Ryan 990-8917 or Jo 479-5969.

> Nicotino Anon Sun (7:30-8:30pm) Henwood 18750-18 St. Contact Joe 479-5969



Start living your future sooner, see inside for our full page ad



WITH A 4.75% INTEREST RATE, PAY FROM

BI-WEEKLY
PAYMENT OF
PRINCIPAL &
INTEREST*

This is a limited time offer and is subject to change. This offer cannot be combined with any other discount offers unless otherwise specified. Visit a sales centre to learn more.

Call or visit a sales centre to learn more about building your dream condo at a price you can live with - Marc 721-8970